1992 TANGLEWOOD FACULTY AND STAFF ADDRESS LIST

Abravanel, Maurice	Seranak, Lenox	637-0587
Airoldi, Carolyn	21 Leonard Ave. Lee	243-2507
Arment, Leslie	258 Bentrup Court, Lenox	637-3377
Badeau, Michelle	66 Sunnyside Dr., Dalton	684-1473
Baksys, Vytas	205 Blue Hill Re., Gt. Barrington	528-2748
Barker, Edwin	6 Martha Lane, Lenox	637-1518
Barnum, Jed	327 East St., Lenox	637-1574
Barron, Ronald	Cheever Rd., Richmond	698-2801
Bell, Robert	Summit Rd., Richmond	698-3364
Bonta, Susanna	Old Barrington Rd., W. Stockbridge	232-7130
Bourdon, Bill	5 Joseph Ave., Lee	243-9847
Boyce, Naneen	Seranak, Lenox	637-0108
Brandis, Thomas	c/o Geller, Undermountain Rd., Lenox	637-3147
Braun, Elizabeth	Miss Hall's School, Pittsfield (wkdays)	528-3311
	(wkends)	698-3433
		528-5157
Bredice, Fred	Squaw Peak Rd., Gt. Barrington	528-2736
Brighenti, Gregg	Fairview St., Lee	243-3255
Brouker, Ron	Tree Farm Rd, Stockbridge	298-3527
Burlingame, Marty	7 Mahkeenac Terrace, Stockbidge	298-3919
Burns, Kate	190 West Park St., Lee	243-3548
Callahan, Bruce	25 Tamarack Rd., Pittsfield	442-1887
Cangelosi, Ruthann		
Casey, Bob	50 Brunell Ave., Lenox	637-3516
Chebotariov, Marjorie	Miss Hall's School, Pittsfield	443-9430
Choe, Soo Sun	70 Hollenbeck Ave., Gt. Barrington	528-3311
Churchill, Mary Lou	c/o Tanglewood	298-3871
Cinella, Tom	Main St., Lee	243-9874
Clauss, Heidi	19 Debra Ave., Lee	243-0091
Clarke, Neil	73 Orchard St., Lee	243-3649
Cohen, Nancy	c/o Fried, Lenox Mtn. Rd., Richmond	698-3448
Cowart, Robert	c/o Russell, Stockbridge	298-3573
Creditor, Bruce	83 Marian Ave., Pittsfield	442-4753
Curme, Cynthia	c/o Knebel, Queechy Lake Dr., Canaan, NY	518/781-4842
Curtin, Phyllis	Box 222, Seekonk Rd., Gt. Barrington	528-1020
Cysz, Trina	89 Laurel St., Lee	243-0245
Dean, Jennifer	33 King Richard Dr., Beckett	623-6494
de la Fuente, Louise	West Stockbridge	232-7040
Demick, John	Stockbridge	298-3236
Doyle, Kelly	Cone Hill Rd., Richmond	698-3251
Duncan, Marcia	P.O. Box 2226, Lenox	623-6183
Elder, Keith	Miss Hall's School, Pittsfield	
Epstein, Frank	15 Stonewall Rd., Chatham, NY	518/392-5680
Eskin, Jules	W. Mountain Rd., Lenox	637-2782
Everett, Margaret	Box 222, Seekonk Rd., Gt. Barrington	528-1020
Fine, Burton	8 Emerson Lane, Lenox	637-0086
Firth, Everett	c/o Tanglewood	
Fischer, Cory	East Rd., Richmond	698-3280
Fleisher, Leon	c/o Engel, Smith Rd., Stockbridge	232-7075
Frager, Andrew	Foothill Farm, Lenox	637-2014
Fraher, Larry	43 Brunell Ave., Lenox	637-3304
Francey, Beth	43 Brunell Ave., Lenox	637-3304
Garrett, Margo	c/o Olsen, Dublin Rd., Richmond	698-2776
Gottinger, Bernard	Miss Hall's School, Pittsfield	
Grande, John	South Street, Stockbridge	298-3528
Griffiths, Ken	c/o Pratt, 10 Water St., Housatonic	274-3527
Gustin, Daniel	8 East Alford Rd., Housatonic	232-4338

Haas, Kenneth	c/o Tanglewood	232-7198
Halligan, Pat	c/o Seranak	637-0108
Harbison, John	c/o Sprague, Undermountain Rd., Lenox	637-0773
Hampton, Bonnie	c/o Sedgwick, Stockbridge	298-4948
Harper, Jim	130 Cliffwood St., Lenox	637-4936
Harris, Harold	Beachwood, Stockbridge	298-3878
Hecker, Virginia	c/o Ryan, Willard Hill, W. Stock.	298-4624
Held, Karl E.	1049 Main St., Housatonic	274-6097
Helmrich, Dennis	c/o Touponce, Box 163, Stockbridge	298-3036
Hodsdon, Russ	43 Brunell Ave., Lenox	637-3304
Horgan, Bernadette	327 East St., Lenox	637-1574
Hunter, Faith	19 So. Mountain Rd., Pittsfield	442-6690
Jones, Pamelyn		
Jones, Warren	c/o Pratt, 10 Water St., Housatonic	274-3527
Kalish, Gilbert	East St., Lee	243-3060
Kashiyama, Shoko	Old Barrington Rd., W. Stockbridge	232-7130
Kavalovski, Charles	c/o Olsen, Dublin Rd., Richmond	698-2776
Kaye, Richard	Lake Dr., Stockbridge	298-3727
Kinney, Sue	19 Tennyson Ave., Pittsfield	442-4662
Kohl, Karin	75 Taconic St., Pittsfield	442-3841
Krol, Pat	Darrow School, New Lebanon, NY	518/794-8943
Krosnick, Joel	Austerlitz Rd., W. Stockbridge	232-4229
Lahart, William	109 Plunkett St., Lenox	637-0416
Lane, Matthew	P.O. Box 463, Stockbridge	298-4671
Larsen, Lynn	Chanterwood Rd., Lee	243-3523
Lawlor, Cathy	c/o B. Yeincker, Blue Goose Tunnell Hill Rd., Canaan, NY	518/781-3323
Lawrence, Lucille	5-B Bolton Dr., Lenox	637-3548
Ledbetter, Joanna	1110 Lenox Rd., Richmond	698-2769
Ledbetter, Steven	1110 Lenox Rd., Richmond	698-2769
Lehner, Eugene	Tyringham	243-9867
Lenchiner, Jeffrey	Box 1027, Stockbridge	298-4411
Leopardi, Karen	Old Colonial Rd., Lenox	637-0426
Levine, Julius	Caretaker's Cottage	637-4113
Liedlich, Steven	Miss Hall's School, Pittsfield	447-9435
Lipskar, Simon	c/o Carron, Jones-to-Becket Rd., Otis	269-4529
Llewellyn, Grant	c/o Tanglewood	298-5418
Lochner, Jim	West Stockbridge	232-7130
Logue, Barbara	c/o Loeb, Austerlitz Rd., W. Stock.	232-4262
Lubman, Brad	Corner House, Lenox	637-4761
Lynch, Stacey	Fairview St., Lee	243-1338
MacCourt, Donald	c/o Spatz, Lenox	637-3195
Mandel, Marc	327 East St., Lenox	637-1574
Maroni, James	414 East St., Lee	243-1434
Martyn, Tim	c/o Crane, Cannan Rd., Richmond	698-3842
Massimiano, Jeanne	13 Blythewood Dr., Pittsfield	447-7003
McClellan, Keith	Mahkeenac Farm Apt., Lenox	
McDonough, Michael	Cunningham Hill Rd., Richmond	518/781-3204
McGregor, Kelley	Miss Hall's School, Pittsfield	
McKinnie, Douglas	Miss Hall's School, Pittsfield	
Meier, Gustav	Swamp Rd., Richmond	698-2263
Merwin, Neil	44 Fuller St., Lee	unlisted
Milke, Rolfe	c/o Highwood	TWD-x174
Miller, Sandra	c/o Seranak	637-0108
Mirageas, Evans	1049 N. Main St., Housatonic	274-6097
Moerschel, Jacob	Star Rt., Norton Rd., Austerlitz, NY	518/392-9755
Montes, Jean	Miss Hall's School, Pittsfield	
Mooney, Jim	c/o Tanglewood	
Morris, Michelle	70 Birch Dr., Pittsfield	442-0640

Nardacci, Al	Lake Rd., Richmond	698-3878
Natale, Peppino	Rt. 102, So. Lee	243-3540
Nirenberg, Walter	Garage Apt., Seranak	637-9705
Oliver, John	East Rd., Alford	528-5723
Ortner, Richard	Box 144, Canaan, NY	518/781-4808
Ozawa, Seiji	c/o Tanglewood, Lenox	TWD-x254
Palant, Jonathan	Miss Hall's School, Pittsfield	
Perkel, John	South St., Stockbridge	298-3528
Pilot, Ann Hobson	c/o Tanglewood	298-4674
Ploof, Lesley	Rt. 183, Stockbridge	298-4482
Quinn, Lis	Mahkeenac Farm, Lenox	637-0652
Raymer, Emily	c/o Goudey, P.O. Box 552, Stockbridge	298-3942
Read, Diane	Summit Rd., Richmond	698-3364
Renak, Amy	268 Highland Ave., Pittsfield	442-3783
Rhodes, Samuel	Quality Inn, Lenox	637-4244
Ripley, Robert	c/o Tanglewood	298-5312
Robison, Al	301 Mahkeenac Terrace, Stockbridge	298-3428
Ryan, Jean	Blythewood Dr., Pittsfield	442-9013
Salesin, Joshua		
Salinetti, Lisa	Highfield Dr., Lee	243-1849
Schlueter, Charles	Mahkeenac Heights, Stockbridge	298-5325
Schneeberger, Claire	Miss Hall's School	
Serkin, Peter	41 St. Anne's Ave., Lenox	637-3327
Serwitz, Joyce	Mahkeenac Farm Cottage, Lenox	637-0877
Shapiro, Harry	View Dr., Richmond	698-3894
Shea, Jennifer	Interlaken Crossroads, W. Stock.	298-3169
Shimada, Reiko	Miss Hall's School, Pittsfield	499-9225
Smedvig, Caroline (Kim)	Lenox Branch Rd., W. Stockbridge	232-7965
Smirnoff, Joel	c/o Thorne,	
Smith, Alan	c/o Bailey, RFD Box 162, W. Stock.	298-4832
Smith, Fenwick	Box 11, Richmond	698-3157
Spire, Mary	c/o White, Stockbridge	298-3826
Spano, Robert	c/o Tanglewood	229-2486
Stevenson, Josiah	Mahkeenac Farm Cottage, Lenox	637-0877
Sturma, David	73 Birch Grove, Pittsfield	
Sumrell, David	Garage Apt., Seranak	637-9705
Svoboda, Richard	RD Box 198E, E. Chatham, NY	518/781-4279
Svetlichny, Andrei	Caretaker's Cottage	637-0693
Techler, Michelle	Fog Hill Rd., Austerlitz, NY	518/392-6327
Tenney, Linda	48 West St., Lenox	637-2065
Tenney, Scott	48 West St., Lenox	637-2065
Terry, Sharon	324 W.Park St., Lee	243-3496
Tivy, Janet	RFD #1, W. Stockbridge	298-3766
Tower, George	69 Garland Ave., Pittsfield	443.6287
Uphoff, Helen	c/o Seranak	637-0108
VanSickle, Brian		
Vignieri, Thomas		
Voisin, Roger	Stockbridge Bowl, Stockbridge	298-3449
Wainwright, Kay		
Walker, Heather	24 New Jersey Ave., Rensselaer, NY	518/427-9840
Wallen, Gary	Miss Hall's School, Pittsfield	
Walt, Matthew	164 Cole Ave., Williamstown	1-458-9044
Wellbaum, Ray	c/o Tanglewood	298-3918
Wetstone, Robert	W. Mountain Rd., Lenox	637-4819
Whitaker, James	134 Lee Rd., Lenox	637-1188
Woodworth, Carol	Douglass House, Stockbridge	298-3757
Wright, Harold	c/o Tanglewood	--------
Wyner, Yehudi	c/o Tanglewood	518/392-6534
Yorks, Robin	Mahkeenac Rd., Stockbridge	298-4709
Yudkin, Jeremy	Rt. 183, Lenox	637-2486

Tanglewood Music Center 1992 Fellowship Program

Violins

Patricia Ahern, Andover, MN
Ruth S. Morse Fellowship

Brynn Albanese, Palos Verdes, CA
Hannah and Raymond Schneider Fellowship

Michael Arlt, Weimar, Germany
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Jorge Avila, San Pedro Sula, Honduras
Mr. and Mrs. Allen Z. Kluchman Fellowship

Melvin Chen, Nashville, TN
Harry Stedman Fellowship

Robert Chiu, San Marino, CA
Gerald Gelbloom Memorial Fellowship

Sarah Clendenning, Hanover, NH
Stuart Haupt Fellowship

Lisa Ferguson, New York, NY
Max Winder Violin Fellowship

Julia Grueninger, Morehead, KY
Katherine and Boris A. Jackson Memorial Fellowship

Alicia Huang, Baltimore, MD
William Kroll Memorial Fellowship

Kyra Humphreys, London, England
Eunice Cohen Fellowship

Christina Hunting, Winter Park, FL
Stanley Chapple Fellowship

Susan Hytken, Eureka, CA
Northern California Fund Fellowship

Sonia Jun, East Amherst, NY
Boston Symphony Orchestra Fellowship

Anna Kim, New York, NY
Rita Meyer Fellowship

Kristine Kolbinger, New City, NY
Charles E. Culpeper Foundation Fellowship

Joan Kwuon, Northridge, CA
Boston Symphony Orchestra Fellowship

Jane Price, W. Lafayette, IN
Anonymous Fellowship

Milana Reiche, Louisville, KY
Claudette Sorel/Mu Phi Epsilon Fellowship

Rebecca Rhee, Honolulu, HI
Boston Symphony Orchestra Fellowship

Sarah Roth, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship

Sae Shiragami, Ryugasaki, Japan
Boston Symphony Orchestra Fellowship

Olaf-Torsten Spies, Freiberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship

Timothy Summers, Charlottesville, VA
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich

Madoka Suzuki, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Hisako Takahashi, Tokyo, Japan
Morris A. Schapiro Fellowship

Hilary Walther, Concord, MA
Harry and Marion Dubbs/Brookline Youth Concerts Awards Committee Fellowship

Violas

Matthew Dane, Veazie, ME
Marion Callanan Memorial Fellowship

Jeremy Gershfeld, Bethesda, MD
Abby and Joe Nathan Fellowship

Marka Gustavsson, Greencastle, IN
Mr. and Mrs. William C. Rousseau Fellowship

Irene Haverkamp, Heerde, The Netherlands
Daphne Brooks Prout Fellowship

Ori Kam, Tel Aviv, Israel
Lola and Edwin Jaffe Fellowship

Amy Long, Spartanburg, SC
Wilhelmina Sandwen Fellowship

Joanna Mendoza, Mequon, WI
Boston Symphony Orchestra Fellowship

Daniel Panner, Rochester, NY
Arthur Fiedler/Leo Wasserman Fellowship

Dov Scheindlin, New York, NY
Surdna Foundation Fellowship

Stefan Schmidt, Dusseldorf, Germany
Boston Symphony Orchestra Fellowship

Joli Wu, Santa Monica, CA
Boston Symphony Orchestra Fellowship

Yang Yu, Shanghai
Starr Foundation Fellowship

Cellos

Susannah Chapman, Bethlehem, PA
Haskell Gordon Memorial Fellowship

Douw Fonda, Bolton, MA
Naomi and Philip Kruvant Fellowship

Eric Gaenslen, Burlingame, CA
William Randolph Hearst Foundation Fellowship

Julian Hersh, Mill Valley, CA
Luke B. Hancock Foundation Fellowship

Eric Kutz, Bridgewater, CT
Boston Symphony Orchestra Fellowship

Bridget MacRae, Victoria, Canada
Leonard Bernstein Fellowship

Elizabeth Simkin, Seattle, WA
Charles and Sara Goldberg Charitable Trust Fellowship

Johan Stern, Laxa, Sweden
Anonymous Fellowship

Rebecca Thornblade, Auburndale, MA
Harry and Mildred Remis Fellowship
Felix Wang, Okemos, MI
Boston Symphony Orchestra Fellowship
Sophie Willer, Vancouver, Canada
Mr. and Mrs. Vincent J. Lesunaitis Fellowship
Sofia Zappi, São Paulo, Brazil
William F. and Juliana W. Thompson Fellowship

Basses
Josée Deschênes, St. Elisabeth, Canada
Lia and William Poorvu Fellowship
Sebastien Dubé, Quebec City, Canada
Koussevitzky Music Foundation Fellowship
Kenneth Harper, Princeton, NJ
Geraldine R. Dodge Foundation Fellowship
Owen Lee, Santa Monica, CA
Betty O. and Richard S. Burdick Fellowship
Anthony Manzo, Winter Haven, FL
Rosamond Sturgis Brooks Fellowship
Jacqueline Pickett, Atlanta, GA
Nat Cole Memorial Fellowship
Tracy Rowell, Webster, TX
Lucy Lowell Fellowship
Michiko Tsuzuku, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Flute/Piccolo
Karla Kvam, Los Angeles, CA
Stephen and Persis Morris Fellowship
Nathalie Lacaille, Montréal, Canada
Tappan Dixey Brooks Fellowship
Melissa Mielens, East Greenbush, NY
Merrill Lynch Fellowship
Catherine Ransom, Edina, MN
Mr. and Mrs. Robert E. Remis Fellowship
Gen Shinkai, Westfield, NJ
Frederic and Juliette Brandi Fellowship

Oboe/English Horn
Barbara Bishop, Sarasota, FL
Jane W. Bancroft Fellowship
Jessie Cooper, New York, NY
Fernand Gillet Memorial Fellowship
Eric Olson, Pennington, NJ
Geraldine R. Dodge Foundation Fellowship
Stephanie Shapiro, Great Barrington, MA
Country Curtains Fellowship
Jennifer Slowik, Williamsville, VT
Augustus Thorndike Fellowship

Clarinets
Ivan Garcia, Benidorm, Spain
H. Eugene and Ruth B. Jones Fellowship
Robert Plane, Great Yarmouth, England
English-Speaking Union Fellowship
Ilya Shterenberg, Zhitomir, Russia
Susan Kaplan/Ami Trauber Fellowship
Daniel Spitzer, New York, NY
Darling Family Fellowship
Susan Warner, Otsego, MI
Mr. and Mrs. Frank M. Moody Fellowship

Bass Clarinet
Ben Freimuth, Upper Marlboro, MD
Boston Symphony Orchestra Fellowship

Bassoon/Contrabassoon
Jean Cortese, New York, NY
Alfred E. Chase Fellowship
Shawn Mouser, Boston, MA
Robert G. McClellan, Jr., and IBM Matching Grant Fellowship
Elizabeth Paine, Alexandria, VA
Dr. John H. Knowles Memorial Fellowship
James Rodgers, Glendora, CA
Sherman Walt Fellowship
John Ruze, Concord, MA
Helene R. and Norman Cahners Fellowship

Horns
Oto Carrillo, Guatemala
Omar Del Carlo Tanglewood Fellowship
Susanna Drake, Lexington, MA
David R. and Muriel K. Pokross Fellowship
Luiz Garcia, Boston, MA
Boston Symphony Orchestra Fellowship
Suzanne George, Schenectady, NY
C.D. Jackson Fellowship
David Parker, Wolfville, Canada
Bessie Pappas Fellowship
Margaret Smythe, Boston, MA
Albert L. and Elizabeth P. Nickerson Fellowship

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Trumpets
Kurt Dupuis, Rochester, NH
André Côme Memorial Fellowship
Christian Ferrari, Rome, NY
Karl Burack Memorial Fellowship
Larry Knopp, Oshawa, Canada
William J. Rubush Memorial Fellowship
Sarah Lester, Skokie, IL
Armando A. Ghitalla Fellowship
Matthew Thomas, Boston, MA
Caroline Grosvenor Congdon Memorial Fellowship

Tenor Trombones
Darren Acosta, Metairie, LA
Leo L. Beranek Fellowship
Joel Borrelli, Methuen, MA
Robert and Sally King Fellowship
Thomas Kamp, St. Louis, MO
J.P. and Mary Barger Fellowship

Bass Trombone
Eric Lindblom, Jamestown, NY
Red Lion Inn Fellowship

Tuba
Kenneth Amis, Warwick, Bermuda
Wynton Marsalis Fellowship

Timpani/Percussion
Fredrik Bjorlin, Stockholm, Sweden
Koussevitzky Music Foundation Fellowship in memory of Margaret Grant
Daniel Florio, Fairborn, OH
Dorothy and Montgomery Crane Fellowship
Brian Jones, Lake Jackson, TX
Judy Gardiner Fellowship
Ian Craig McNutt, Orleans, MA
BayBanks Fellowship
Robert Schulz, Buffalo, NY
Boston Symphony Orchestra Fellowship
Joseph Tompkins, Houghton, MI
Boston Symphony Orchestra Fellowship

Harps
Sarah Catlin, N. Tonawanda, NY
John and Susanne Grandin Fellowship
Ellen Ritscher, Denton, TX
Kathleen Hall Banks Fellowship

Piano/Keyboard
Katsunori Ishii, Tokyo, Japan
Anonymous Fellowship
Lori Kaufman, Franklin, MI
Baldwin Piano and Organ Company Fellowship
John Root, Daytona Beach, FL
Paul Jacobs Memorial Fellowship
Yaron Rosenthal, Haifa, Israel
Felicia Montealegre Bernstein Fellowship
Tina Toglia, Stony Brook, NY
Miriam and Sidney Stoneman Fellowship
Reiko Uchida, Rolling Hills Estate, CA
Peggy Rockefeller Fellowship
Paul Zdanowicz-Wyse, Cape Elizabeth, ME
Mrs. Peter I.B. Lavan Fellowship

Chamber Ensemble Residency
St. Lawrence String Quartet
Marina Hoover, Edmonton, Canada
Boston Symphony Orchestra Fellowship
Geoffrey Nuttall, Ontario, Canada
Donald Bellamy Sinclair Memorial Fellowship
Lesley Robertson, Edmonton, Canada
Boston Symphony Orchestra Fellowship
Barry Shiffman, Ontario, Canada
Philip and Bernice Krupp Fellowship

Ying Quartet
David Ying, Winnetka, IL
Bristol-Meyers Squibb Foundation Fellowship
Janet Ying, Winnetka, IL
Boston Symphony Orchestra Fellowship
Phillip Ying, Winnetka, IL
Boston Symphony Orchestra Fellowship
Timothy Ying, Winnetka, IL
Harold and Thelma Fisher Fellowship

Conductors
Lothar Königs, Aachen, Germany
Leonard Bernstein Fellowship
Wing-Sie Yip, Kowloon, Hong Kong
Seiji Ozawa Fellowship

Composers

Nag Bhushan
Leonard Bernstein Fellowship

Edmund Campion, Dallas, TX
Koussevitzky Music Foundation Fellowship in memory of Aaron Copland

Cindy Cox, Houston, TX
Otto Eckstein Family Fellowship

John Halle, Cambridge, MA
Reader's Digest Fellowship

David Horne, Tillicoultry, Scotland
Benjamin Britten Memorial Fellowship

Pierre Jalbert, Philadelphia, PA
Anonymous Fellowship

Voice

Marianne Bindig, Woodstock, Canada
Berkshire Life Insurance Company Fellowship

Johanne Blank, Cleveland Heights, OH
Bradley Fellowship

Youmi Cho, Seoul, Korea
Mildred A. Leinbach Fellowship

Catherine Clark, Fairless Hills, PA
Ruth and Alan Sagner Fellowship

Jeffrey Fahnestock, Mount Holly Springs, PA
Mrs. Harris Fahnestock Fellowship

Tod Fitzpatrick, Pasadena, CA
Boston Symphony Orchestra Fellowship

Misa Iwama, Rumson, NJ
Bernice and Lizbeth Krupp Fellowship

Janet Momjian, Fresno, CA
Ruth and Jerome Sherman Fellowship

Sanghoon Oak, Seoul, Korea
Francis and Caryn Powers Fellowship/ Ida L. Salzman Fellowship

Kathleen Roland, San Francisco, CA
Stokes Fellowship

Paul Soper, Boston, MA
Edward S. Brackett, Jr., Fellowship

Jing Wei, Xian, China
Ann and Gordon Getty Foundation Fellowship

Vocal Coaches

John Churchwell, Knoxville, TN
Frederick W. Richmond Foundation Fellowship

Laura Dahl, Boston, MA
Frelinghuysen Foundation Fellowship

Alan Darling, Glasgow, Scotland
Gordon Clark Memorial Fellowship

Shiela Kibbe, Boston, MA
Juliet Esselborn Geier Memorial Fellowship

Pierre McLean, Montréal, Canada
Marie Gillet Fellowship

Kristin Pankonin, San Francisco, CA
James A. Macdonald Foundation Fellowship

Todd Sisley, Scotia, NY
R. Amory Thorndike Fellowship

Phyllis Curtin Seminar for Singers

Trina Bulych, Calgary, Canada
Mr. and Mrs. Leonard Kandell and Alice Kandell Scholarship

Amy Conn, Maple Grove, MN
Boston Symphony Orchestra Scholarship

Michael Connare, Wakefield, MA
Tanglewood Programmers and Ushers Scholarship

Sara Haus, New York, NY
Mary H. Smith Scholarship

Jennifer Hines, Lido Beach, NY
Boston Symphony Orchestra Scholarship

Bethany Hodges, Oskaloosa, KS
Gilbert and Ruth Cohen Scholarship

Jessica Jones
Claire and Millard Pryor Scholarship

Gregory Keil, Huntington, NY
Boston Symphony Orchestra Scholarship

Jeanne LaForgia, Ho-Ho-Kus, NJ
Edward G. Shufro Scholarship

Lisa Lanzkron, Medford, MA
Boston Symphony Orchestra Scholarship

Margaret Lattimore, Potsdam, NY
Mr. and Mrs. Victor P. Levy Scholarship

Emily Martin, Burlington, CT
Eugene Cook Scholarship

Heidi Menzenberg, Tewksbury, MA
Leah Jansizian Memorial Scholarship

Rajul Parekh, Bombay, India
Boston Symphony Orchestra Scholarship

Sinead Pratschke, Guelph, Canada
Tisch Foundation Scholarship

Marcos Pujol, Toronto, Canada
Patricia Plum Wylde Scholarship
Stacie Robinson, Toronto, Canada
Boston Symphony Orchestra Scholarship
Theresa Santiago, Bronx, NY
Andrall and Joanne Pearson Scholarship
Gina Silverman, Palo Alto, CA
Edward and Joyce Linde Scholarship
Robert Stafford, Sausalito, CA
William E. Crofut Family Scholarship
Mark Swindler, McGehee, AR
Boston Symphony Orchestra Scholarship
Katherine Vetter, Greenfield, MA
Boston Symphony Orchestra Scholarship
Victoria Wolfe, East Islip, NY
Boston Symphony Orchestra Scholarship
Edith Yeager, West Hartford, CT
Boston Symphony Orchestra Scholarship

Seminar for Conductors
Dante Anzolini, Berisso, Argentina
Omar del Carlo Tanglewood Scholarship
Ricardo Averbach, São Paulo, Brazil
Maurice Abravanel Scholarship
Sergio Bernal, Bogotá, Colombia
Omar del Carlo Tanglewood Scholarship
Michele Carulli, Milan, Italy
Olivetti Foundation Scholarship
Cindy Egolf-Sham Rao, Ann Arbor, MI
Clowes Fund Scholarship
Scott Gregg, Baltimore, MD
Andrew Schenck Memorial Scholarship
Miguel Harth-Bedoya, Lima, Peru
Omar del Carlo Tanglewood Scholarship
Kunihiko Ishii, Tokyo, Japan
Evelyn and Phil Spitalny Scholarship
Kim Kluge, Madison, WI
Barbara Lee/Raymond E. Lee Foundation Scholarship
Michal Leshem, Tel Aviv, Israel
Hannah Schneider Scholarship
Ryusuke Numajiri, Tokyo, Japan
Boston Symphony Orchestra Scholarship
Clotilde Otranto, São Paulo, Brazil
Edwin and Elaine London Scholarship
Susan Davenny Wyner, Boston, MA
William and Mary Greve Foundation Scholarship

Tanglewood
Music
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1992 FORWARDING ADDRESS LIST

LAST	FIRST	INSTRUMENT	ADDRESS		CITY	STATE	ZIP	COUNTRY	PHONE
Ahern	Patricia	Violin	c/o Jeanice Greenwood	1847 Tanglewood Dr., #3B	Glenview	IL	60025		(708) 729-4740
Albanese	Brynn	Violin	27116 Freeport Road		Rancho Palos Verdes	CA	90274		
Arlt	Michael	Violin	Loberwallgraben 22		Erfurt		0-5085	GERMANY	
Avila	Jorge	Violin	502 Amsterdam Ave., #12		New York	NY	10024		(212) 595-1242
Chen	Melvin	Violin	Juilliard School Box #622	60 Lincoln Center Plaza	New York	NY	10023		
Chiu	Robert	Violin	1937 San Gabriel Blvd.		San Marino	CA	91108		
Clendenning	Sarah	Violin	7 Pleasant Street		Hanover	NH	03755		(603) 643-2248
Ferguson	Lisa	Violin	50 W. 29th St., #8W		New York	NY	10001		(212) 889-2748
Grueninger	Julia	Violin	306 Cardinal Trail		Morehead	KY	40351		
Huang	Alicia	Violin	420 Oak Lane		Towson	MD	21204		(301) 583-7255
Humphreys	Kyra	Violin	2777 Lancashire #5		Cleveland Heights	OH	44106		(216) 321-5483
Hunting	Christina	Violin	903F Maxwell Terrace		Bloomington	IN	47401		(812) 330-8062
Hytken	Susan	Violin	3045 Sequoia Avenue		Eureka	CA	95501		(707) 442-5176
Jun	Sonia	Violin	27 Chasewood Lane		E. Amherst	NY	14051		
Kim	Anna	Violin	808 West End Ave., #509		New York	NY	10025		(212) 666-5013
Kolbinger	Kristine	Violin	690 S. Main Street		New City	NY	10956		
Kwuon	Joan	Violin	9310 Paso Robles Avenue		Northridge	CA	91325		(818) 701-0137
Price	Jane	Violin	1403 N. Salisbury Street		W. Lafayette	IN	47906		(317) 463-5962
Reiche	Milana	Violin	502 Langholm Place		Louisville	KY	40243		(502) 245-1456
Rhee	Rebecca	Violin	1729 Nalulu Place		Honolulu	HI	96821		(808) 373-1852
Roth	Sarah	Violin	96 Gainsborough St., #202W		Boston	MA	02115		(617) 266-5484
Shiragami	Sae	Violin	c/o San Francisco Conservatory	1201 Ortega Street	San Francisco	CA	94122		(415) 752-5554
Spies	Olaf-Torsten	Violin	B. Brecht-Str. 19		Freiberg		0-9200	GERMANY	03731-48435
Summers	Timothy	Violin	1201 Blue Ridge Road		Charlottesville	VA	22903		(804) 971-2941
Suzuki	Madoka	Violin	3-7-28-M Ilima-cho	Chofu City	Tokyo		182	JAPAN	03-3789-0398
Takahashi	Hisako	Violin	2-4-1 Kugenuma-kaigan	Fujisawa City	Kanagawa-Pref		251	JAPAN	
Walther	Hilary	Violin	912 E. University		Bloomington	IN	47401		
Dane	Matthew	Viola	Box 79	Amherst College	Amherst	MA	01002-5000		
Gershfeld	Jeremy	Viola	1715 Addison St., 1st Fl. Apt.		Philadelphia	PA	19103		(301) 530-0626 (MD)
Gustavsson	Marka	Viola	506 Ft. Washington Ave., #6E		New York	NY	10633		(212) 740-4870
Haverkamp	Irene	Viola	565 W. 169th St., #6D		New York	NY	10032		
Kam	Ori	Viola	38 Hashoftim St.		Tel Aviv		64365	ISRAEL	(972) 3-263775
Long	Amy	Viola	1810 S. Rittenhouse Sq., #809		Philadelphia	PA	19103		(215) 732-8785
Mendoza	Joanna	Viola	Juilliard School	60 Lincoln Center Plaza	New York	NY	10023		
Panner	Daniel	Viola	330 Wilmot Road		Rochester	NY	14618		(716) 244-3617
Scheindlin	Dov	Viola	420 Riverside Dr., #GC		New York	NY	10025		(212) 866-3372
Schmidt	Stefan	Viola	Sonderburg str. 44		Dusseldorf 11		4000	GERMANY	49 211-572869
Wu	Joli	Viola	Juilliard School, Box 531	60 Lincoln Center Plaza	New York	NY	10023		(212) 769-7460

Page 1

LAST	FIRST	INSTRUMENT	ADDRESS		CITY	STATE	ZIP	COUNTRY	PHONE
Yang	Yu	Viola	1211 Verano Place		Irvine	CA	92715		(714) 856-2529
Chapman	Susannah	Violoncello	25 Walnut Street		Poquott	NY	11733		(516) 474-1908
Fonda	Douw	Violoncello	1 Windswept Lane		E. Setauket	NY	11733		(516) 689-6736
Gaenslen	Eric	Violoncello	2352 Poppy Drive		Burlingame	CA	94010		(415) 342-1783
Hersh	Julian	Violoncello	310 Durant Way		Mill Valley	CA	94941		(415) 383-5946
Kutz	Eric	Violoncello	7530 Brompton, Apt. 790		Houston	TX	77025		(713) 664-7860
MacRae	Bridget	Violoncello	2099 Granite Street		Victoria	B.C.	V85 3G5	CANADA	(604) 598-3140
Simkin	Elizabeth	Violoncello	330 S. Dunn Street		Bloomington	IN	47401		(812) 333-6073
Stern	Johan	Violoncello	Dobelnsg. 1B		Malmo		212 13	SWEDEN	40-290756
Thornblade	Rebecca	Violoncello	OCMR Box 3017		Oberlin	OH	44074		(617) 527-3256
Wang	Felix	Violoncello	3947 Hemmingway		Okemos	MI	48864		(517) 349-2148
Willer	Sophie	Violoncello	c/o CIM	11021 East Boulevard	Cleveland	OH	44106		(216) 791-5000
Zappi	Sofia	Violoncello	71 Gainsborough St., #302E		Boston	MA	02115		(617) 859-4854
Deschenes	Josee	Contrabass	1721 Rg. St. Pierre		Ste. Elisabeth	Quebec	J0K 2J0	CANADA	
Dube	Sebastien	Contrabass	1721 Rg. St. Pierre		Ste. Elisabeth	Quebec	J0K 2J0	CANADA	
Harper	Kenneth	Contrabass	7950 N. Stadium Dr., #140		Houston	TX	77030		(713) 797-9331
Lee	Owen	Contrabass	1121 Franklin Street		Santa Monica	CA	90403		
Manzo	Anthony	Contrabass	336 21st St., #129		Miami Beach	FL	33139		(305) 673-3330
Pickett	Jacqueline	Contrabass	1231 Woodland Ave. S.E.		Atlanta	GA	30316		(404) 622-6825
Rowell	Tracy	Contrabass	314 Brookline Street		Cambridge	MA	02139		(617) 876-6195
Tsuzuku	Michiko	Contrabass	2-24-7 Ogawanishi-machi	Kodaira-shi	Tokyo		187	JAPAN	0423-42-0174
Kvam	Karla	Flute/Piccolo	660 Las Colindas Road		San Rafael	CA	94903		
Lacaille	Nathalie	Flute/Piccolo	3765 Lacombe		Montreal	Quebec	H3T 1M3	CANADA	(514) 735-8467
Mielens	Melissa	Flute/Piccolo	37 Westgate Rd., #6		Chestnut Hill	MA	02167		(617) 469-4953
Ransom	Catherine	Flute/Piccolo	52 W. 84th St., #2		New York	NY	10024		
Shinkai	Gen	Flute/Piccolo	1101 Prospect Street		Westfield	NJ	07090		(908) 232-5032
Bishop	Barbara	Oboe/English Horn	2530 Darwin Avenue		Sarasota	FL	34239		(813) 922-6922
Cooper	Jessie	Oboe/English Horn	26 E. 10th St., #9C		New York	NY	10003		(212) 254-1076
Olson	Eric	Oboe/English Horn	5000 San Jose Blvd., #87		Jacksonville	FL	32207		(904) 731-1310
Shapiro	Stephanie	Oboe/English Horn	985 Northwood		Ann Arbor	MI	48103		(313) 930-0728
Slowik	Jennifer	Oboe/English Horn	P.O. Box 165		Williamsville	VT	05362		(802) 348-7784
Garcia	Ivan	Clarinets	830 E. Harvard Road		Burbank	CA	91501		(818) 842-3118
Plane	Robert	Clarinets	1 Middleton Gardens	Gorleston-on-Sea	Great Yarmouth	Norfolk	NR31 7AE	ENGLAND	0493 601167
Shterenberg	Ilya	Clarinets	3114 Esquire Lane		Garland	TX	75044		(214) 414-0720
Spitzer	Daniel	Clarinets	219 W. 81st St., #3A		New York	NY	10024		(212) 873-8230
Warner	Susan	Clarinets	372 19th Street		Otsego	MI	49078		(616) 694-9563
Freimuth	Ben	Bass Clarinet	2701 Oxford Court		Upper Marlboro	MD	20772		(301) 627-3990
Cortese	Jean	Bassoon/Contrabassoon	31 Tiemann Place, #2		New York	NY	10027		(212) 749-5949

Page 2

LAST	FIRST	INSTRUMENT	ADDRESS		CITY	STATE	ZIP	COUNTRY	PHONE
Mouser	Shawn	Bassoon/Contrabassoon	123 Sutherland, Apt. M		Brookline	MA	02146		
Paine	Elizabeth	Bassoon/Contrabassoon	946 E. Maxwell Terrace		Bloomington	IN	47401		
Rodgers	James	Bassoon/Contrabassoon	2686 Murworth, #1310		Houston	TX	77054		
Ruze	John	Bassoon/Contrabassoon	4 Concord Greene, #6		Concord	MA	01742-3121		(508) 369-2396
Carrillo	Oto	French Horn	2424 N. Clark		Chicago	IL	60614		(312) 477-7123
Drake	Susanna	French Horn	269 Wood Street		Lexington	MA	02173		(617) 863-9409
Garcia	Luiz	French Horn	84 The Fenway, #51		Boston	MA	02115		(617) 262-5549
George	Suzanne	French Horn	14000 Tahiti Way, #303		Marina del Rey	CA	90292		(310) 822-5098
Parker	David	French Horn	Box 272		Wolfvelle	Nova Scotia	B0P 1X0	CANADA	(902) 542-5235
Smythe	Margaret	French Horn	36 Island View Place		Boston	MA	02125		(617) 287-0760
Dupuis	Kurt	Trumpet	18 Yvonne Street		Rochester	NH	03867		(603) 332-5879
Ferrari	Christian	Trumpet	605 W. Liberty Street		Rome	NY	13440		
Knopp	Larry	Trumpet	610 Commissioners Rd. East		London	Ontario	N6C 2V2	CANADA	
Lester	Sarah	Trumpet	8638 Trumbull Avenue		Skokie	IL	60076		(708) 675-7436
Thomas	Matthew	Trumpet	62 Tower Street, #2		Jamaica Plain	MA	02130		
Acosta	Darren	Tenor Trombone	811 Centre Street		Jamaica Plain	MA	02130		(617) 524-6118
Borrelli	Joel	Tenor Trombone	103 W. Monument St., Apt. 4B		Baltimore	MD	21201		(410) 244-8386
Kamp	Thomas	Tenor Trombone	646D W. Canterbury Road		St. Louis	MO	63132		(314) 432-8926
Lindblom	Eric	Bass Trombone	1642 S. Main St. Ext.		Jamestown	NY	14701		
Amis	Kenneth	Tuba	26 Allston St., #7		Allston	MA	02134		(617) 783-8830
Bjorlin	Fredrik	Timpani/Percussion	Krukmakargatan 27		Stockholm		11851	SWEDEN	011 46 884 3817
Florio	Daniel	Timpani/Percussion	234 Penn Lane		Rochester	NY	14625		(716) 385-8942
Jones	Brian	Timpani/Percussion	111 Almond Drive		Lake Jackson	TX	77566		
McNutt	Craig	Timpani/Percussion	79 Chestnut St., #6		Brookline	MA	02146		(617) 730-8334
Schulz	Robert	Timpani/Percussion	44 Holland Street		Somerville	MA	02144		(617) 625-2124
Tompkins	Joseph	Timpani/Percussion	2 Woodland Road		Houghton	MI	49931		
Catlin	Sarah	Harp	60 W. 66th St., Apt. 16-H		New York	NY	10023		
Ritscher	Ellen	Harp	University of North Texas	P.O. Box 13887	Denton	TX	76201		(817) 565-0885/3739
Ishii	Katsunori	Piano/Keyboard Instruments	8-20-10-101 Shakujii-cho	Nerima-ku	Tokyo		177	JAPAN	
Kaufman	Lori	Piano/Keyboard Instruments	30000 Cheviot Hills Court		Franklin	MI	48025		(313) 855-9355
Root	John	Piano/Keyboard Instruments	219 Sugartown Rd., #M-104		Strafford	PA	19087		(215) 688-1848
Rosenthal	Yaron	Piano/Keyboard Instruments	46 Shimshon St.		Haifa		34678	ISRAEL	972-4-254521
Toglia	Tina	Piano/Keyboard Instruments	1336 Stony Brook Road		Stony Brook	NY	11790		(516) 689-7924
Uchida	Reiko	Piano/Keyboard Instruments	9 Peacock Lane		Rolling Hills Estate	CA	90274		(310) 539-7405
Zdanowicz-Wyse	Paul	Piano/Keyboard Instruments	336 21st Street		Miami Beach	FL	33139		
Bhushan	Nag	Composition	2746 Brainard Hills		Pepper Pike	OH	44124		(216) 292-2889
Campion	Edmund	Composition	c/o John Campion	609 Patterson, Apt. C	Austin	TX	78703		(512) 497-8354
Cox	Cindy	Composition	3001 Derby, Apt. Q		Berkeley	CA	94705		(510) 848-5818

Page 3

LAST	FIRST	INSTRUMENT	ADDRESS		CITY	STATE	ZIP	COUNTRY	PHONE
Halle	John	Composition	523 W. 112th #2		New York	NY	10025		(212) 866-0156
Horne	David	Composition	30 N. 3rd St., #4A		Philadelphia	PA	19106-2132		(215) 625-3745
Jalbert	Pierre	Composition	2100 Walnut St., #9G		Philadelphia	PA	19103		(215) 977-9855
Koenigs	Lothar	Conducting	Lessingstr. 13		Wurselen		5102	GERMANY	49 2331 339824
Yip	Wing-Sie	Conducting	Flat B, G/F, Block G5	168 Nga Tsin Wai Road	Kowloon			HONG KONG	
Bindig	Marianne	Voice	187 Wychwood Avenue		Toronto	Ontario	M6C 2T4	CANADA	(416) 654-7183
Blank	Johanne	Voice	800 N. Smith Rd., #12Y		Bloomington	IN	47408		(812) 334-0564
Cho	Youmi	Voice	32 Westland Ave., #14		Boston	MA	02115		(617) 267-4815
Clark	Catherine	Voice	466 Stanford Road		Fairless Hills	PA	19030		(215) 943-3819
Fahnestock	Jeffrey	Voice	1702 Park Avenue, #3		Baltimore	MD	21217		(410) 383-2725
Fitzpatrick	Tod	Voice	1320 Coronet Avenue		Pasadena	CA	91107		(818) 351-1394
Iwama	Misa	Voice	19 Buena Vista Avenue		Rumson	NJ	07760		(908) 741-4107
Momjian	Janet	Voice	4426 E. Santa Ana		Fresno	CA	03726		(818) 441-5484
Oak	Sanghoon	Voice	32 Whites Ave., #3303		Watertown	MA	02172		(617) 926-8147
Roland	Kathleen	Voice	98 Greenfield		Irvine	CA	92627		
Soper	Paul	Voice	86 Pine Street		Cambridge	MA	02139		(617) 497-1214
Wei	Jing	Voice	90 St. Mary's St., #5-3		Boston	MA	02215		(617) 267-7208
Churchwell	John	Vocal Coaching/Accompanying	7305 Melanie Lane		Knoxville	TN	37918		(615) 922-1173
Dahl	Laura	Vocal Coaching/Accompanying	2478 Baxter East		Bozeman	MT	59715		(406) 587-7869
Darling	Alan	Vocal Coaching/Accompanying	96 Newton Avenue		Barrhead	Glasgow	G78 2PR	SCOTLAND	011 44 41 881 6051
Kibbe	Shiela	Vocal Coaching/Accompanying	50 1/2 Washington St., #3		Charlestown	MA	02129		
McLean	Pierre	Vocal Coaching/Accompanying	3550 Jeanne-Mance, Apt. 1411		Montreal	Quebec	H2X 3P7	CANADA	(514) 982-3768
Pankonin	Kristin	Vocal Coaching/Accompanying	1145 Kelvin Road		El Sobrante	CA	94803		(510) 758-3218
Sisley	Todd	Vocal Coaching/Accompanying	163 Birch Lane		Scotia	NY	12302		
Hoover	Marina	St. Lawrence String Quartet	14408 78 Avenue		Edmonton	Alberta	T5R 3C3	CANADA	(403) 486-5511
Nuttall	Geoffrey	St. Lawrence String Quartet	c/o Robertson	220 Central Park South, #7H	New York	NY	10019		
Robertson	Lesley	St. Lawrence String Quartet	220 Central Park South, #7H		New York	NY	10019		(212) 757-6804
Shiffman	Barry	St. Lawrence String Quartet	31 Westhampton Drive		Thornhill	Ontario	L4J 7H5	CANADA	
Ying	Phillip	Ying Quartet	1161 Lindenwood Drive		Winnetka	IL	60093		(708) 441-6961
Ying	Timothy	Ying Quartet	1161 Lindenwood Drive		Winnetka	IL	60093		(708) 441-6961
Ying	Janet	Ying Quartet	1161 Lindenwood Drive		Winnetka	IL	60093		(708) 441-6961
Ying	David	Ying Quartet	1161 Lindenwood Drive		Winnetka	IL	60093		(708) 441-6961
Bulych	Trina	Phyllis Curtin Seminar	1201 S. McClintock, #121		Tempe	AZ	85281		(602) 921-0542
Conn	Amy	Phyllis Curtin Seminar	1119 Foster St., #2e		Evanston	IL	60201		(708) 491-9058
Connare	Michael	Phyllis Curtin Seminar	5 Upland Road		Wakefield	MA	01880		(617) 245-3690
Haus	Sara	Phyllis Curtin Seminar	5432 Bartlett Street		Pittsburgh	PA	15217		(412) 521-8961
Hines	Jennifer	Phyllis Curtin Seminar	Juilliard School	60 Lincoln Center Plaza	New York	NY	10023		(212) 397-0675
Hodges	Bethany	Phyllis Curtin Seminar	P.O. Box 447		Oskaloosa	KS	66066		(913) 863-2054

Page 4

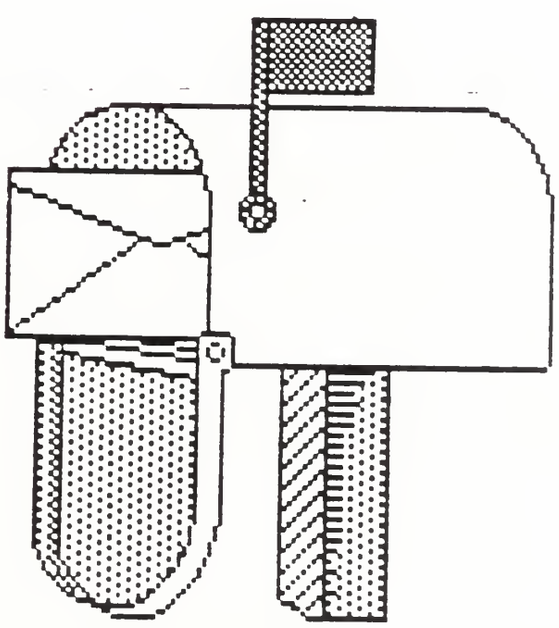
LAST	FIRST	INSTRUMENT	ADDRESS		CITY	STATE	ZIP	COUNTRY	PHONE
Jones	Jessica	Phyllis Curtin Seminar	90 Gainsborough Street		Boston	MA	02115		(617) 262-8871
Keil	Gregory	Phyllis Curtin Seminar	285 Sweet Hollow Road		Huntington	NY	11743		
LaForgia	Jeanne	Phyllis Curtin Seminar	773 W. Saddle River Road		Ho-Ho-Kus	NJ	07423		(201) 447-0451
Lanzkron	Lisa	Phyllis Curtin Seminar	116 W. 72nd St., #11B		New York	NY	10023		(212) 873-2890
Lattimore	Margaret	Phyllis Curtin Seminar	67 Leroy Street		Potsdam	NY	13676		
Martin	Emily	Phyllis Curtin Seminar	38 Euston Street		Brookline	MA	02146		
Menzenberg	Heidi	Phyllis Curtin Seminar	786 Main Street		Tewksbury	MA	01876		(508) 851-5083
Parekh	Rajul	Phyllis Curtin Seminar	171 Bittersweet Drive		Findlay	OH	45840		(419) 422-5667
Pratschke	Sinead	Phyllis Curtin Seminar	18 Fairview Blvd.		Guelph	Ontario	N1G 1H4	CANADA	(519) 763-8732
Pujol	Marcos	Phyllis Curtin Seminar	187 Wychwood Avenue		Toronto	Ontario	M6C 2T4	CANADA	(416) 654-7183
Robinson	Stacie	Phyllis Curtin Seminar	400 Walmer Rd., #401		Toronto	Ontario	M5P 2X7	CANADA	(416) 923-1770
Santiago	Theresa	Phyllis Curtin Seminar	2315 Barnes Avenue		Bronx	NY	10467		(212) 655-6902
Silverman	Gina	Phyllis Curtin Seminar	Box 3886		Stanford	CA	94309		(415) 329-1063
Stafford	Robert	Phyllis Curtin Seminar	49 Cloud View Road		Sausalito	CA	94965		
Swindler	Mark	Phyllis Curtin Seminar	14 Bayon Cove		McGehee	AR	71654		(713) 781-4834
Vetter	Katherine	Phyllis Curtin Seminar	12 Old Albany Road		Greenfield	MA	01301		(413) 773-7986
Wolfe	Victoria	Phyllis Curtin Seminar	19 1/2 East College Street		Oberlin	OH	44074		(516) 581-8131
Yeager	Edith	Phyllis Curtin Seminar	5808 Ravens Crest Drive		Plainsboro	NJ	08536		
Anzolini	Dante	Seminar for Conductors	P.O. Box 7133	Yale Station	New Haven	CT	06520		
Averbach	Ricardo	Seminar for Conductors	2200 Fuller Rd., #1114B		Ann Arbor	MI	48105		
Bernal	Sergio	Seminar for Conductors	c/o Roberto Barros	60 Seaman Ave., #3A	New York	NY	10034		(212) 569-2392
Carulli	Michele	Seminar for Conductors	Via Giovanni Paisiello #7		Milano		30131	ITALY	02 29510988
Egolf-Sham Rao	Cindy	Seminar for Conductors	463 Harner Street		Morgantown	WV	26505		(304) 291-5134
Gregg	Scott	Seminar for Conductors	6 East Read St., #502		Baltimore	MD	21202		(410) 783-0791
Harth-Bedoya	Miguel	Seminar for Conductors	789 West End Ave., #9D		New York	NY	10025		
Ishii	Kunihiko Kimbo	Seminar for Conductors	152 W 75th St., #4B		New York	NY	10023		(212) 874-8969
Kluge	Kim	Seminar for Conductors	204 Skyhill Rd., #9		Alexandria	VA	22314		
Leshem	Michal	Seminar for Conductors	1241 20th Avenue, #5		San Francisco	CA	94122		
Numajiri	Ryusuke	Seminar for Conductors	9-16-15 Minamidaira		Hino	Tokyo	191	JAPAN	81 425-933453
Otranto	Clotilde	Seminar for Conductors	2343 W. Main St., #1013		Mesa	AZ	85201		(602) 464-1295
Wyner	Susan Davenny	Seminar for Conductors	49 Brooks Street		Medford	MA	02155		
Arakelian	Christine	Auditor	2305 Oakland Drive		Norristown	PA	19403		
Arming	Christian	Auditor	Wagnerstr. 29		Hinyrtntuhl		2371	AUSTRIA	
Demster	James	Auditor	2109 Broadway, Apt. 4-127		New York	NY	10023		
Egami	Takanori	Auditor	Via Angera 6		Milano		20125	ITALY	
Fick	David	Auditor	634 W. 27th St., #11		Los Angeles	CA	90007		
Gardiner	Patrick	Auditor	338 Sharon Avenue		Staten Island	NY	10301		
Greenlee	Geol	Auditor	3500 Sutherland Ave., #C-311		Knoxville	TN	37919		

Page 5

LAST	FIRST	INSTRUMENT	ADDRESS		CITY	STATE	ZIP	COUNTRY	PHONE
Grossman	Bill	Auditor	125-10 Queens Blvd., #412		Kew Gardens	NY	11415		(718) 544-2753
Nissan	Ronen	Auditor	510 West 123rd St., #35		New York	NY	10027		
Salov	Leslie	Auditor	Vision & Health Center	W3064 Piper Road	Whitewater	WI	53190		
Schmidt	Bradley	Auditor	640-1 2nd St. N, Apt. C		Stevens Point	WI	54481		
Song	Mee-Hye	Auditor	Eunpyung-gu Shinsa-dong	Mi-Sung Apt. 2-306	Seoul		122-080	KOREA	
Spain	Anthony	Auditor	431 Smith Street		Seattle	WA	98109		
Tamari	Mariam	Auditor	Box C-381	Bryn Mawr College	Bryn Mawr	PA	19010		
Watanabe	Hiroko	Auditor	3-4-13 Momoyamadai		Suita		565	JAPAN	(06) 832-1205
Boyce	Naneen	Seranak House Manager	P.O. Box 1951		Lenox	MA	01240		
Chebotariov	Margie	Dorm Supervisor	26 Castleton St., #3		Jamaica Plain	MA	02130		(617) 262-1120 X 448

Page 6

Boston University
Tanglewood Institute
1992
Address List



NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Ahn, Dong Myung	YAIP	violin	230 Rivers Edge Lane, Toms River, NJ 08755	908/286-4275	July 19, 1976
Barash, Amarl	YAIP	violin	225 Harbor House Dr., Osprey, FL 34229	813/966-6422	February 7, 1977
Chen, Jane	YAIP	violin	184 East. Emerson Rd., Lexington, MA 02173	617/862-5884	January 6, 1977
Cheng, Robert	YAIP	violin	3873 Old Pine Tr., Midland, MI 48642	517/832-3524	November 1, 1974
Dewing, Clinton	YAIP	violin	117 Moulton St., Newton, MA 02162	617/965-4565	June 19, 1975
Dix, Matthew	YAIP	violin	5 McKernan Ct., Wayne, NJ 07470	201/628-7538	August 27, 1975
Hesla, Leah	YAIP	violin	8578 Boxberry Lane, Jacksonville, FL 32244	904/772-9066	November 17, 1975
Howe, Sarah	YAIP	violin	203 Lighthouse Ave., Pacific Grove, CA 93950	408/372-8459	December 14, 1974
Johnson, Alison	YAIP	violin	61 Cambridge Ave., Jersey City, NJ 07307	201/798-7225	January 18, 1975
Kim, Angela	YAIP	violin	4538 Reka Dr., Anchorage, AK 99508	907/337-5343	February 26, 1975
Kim, Christine	YAIP	violin	1505 Wheatly Ct., Schenectady, NY 12309	518/382-1838	January 13, 1977
Kim, Justin	YAIP	violin	7 Scenic Dr., Hyde Park, NY 12538	914/229-9724	October 10, 1977
Manalili, Heather	YAIP	violin	61 Bellevue Terrace, Bloomfield, NJ 07003	201/338-5437	May 13, 1977
Missall, Kathleen	YAIP	violin	14 Deer Pond Rd., Newton, NJ 07860	201/383-1568	September 1, 1976
Ogrydziak, Julia	YAIP	violin	702 Anderson Rd., Davis, CA 95616	916/757-7672	August 9, 1974
Oh, Hyekun (Hagan)	YAIP	violin	5-506 Hanyang Apt. A6, Gujungdong Seoul, Korea	011/822/544-3539	December 29, 1977
Park, Chung	YAIP	violin	7331 N. Kenneth; Lincolnwood, IL 60646-1806	708/675-4671	March 5, 1974
Pierson, Katie	YAIP	violin	41 Fairfax Dr., Wheeling, WV 26003	304/242-5828	October 15, 1974
Repp, Mayumi	YAIP	violin	38 Gall Dr., North Haven, CT 06473	203/239-9582	September 1, 1975
Senior, Michael	YAIP	violin	Elibank House, Rectory Rd., Taplow, Maidenhead	0628/20747	May 5, 1975
			Berks, England SL6 OET		
Spafford, Susan	YAIP	violin	8774 Laurel Dr., Erie, PA 16509	814/866-2040	July 26, 1975
Sung, Nathanael	YAIP	violin	541 Thorn Hill Dr., Pleasant Valley, NY 12569	914/635-1463	August 18, 1975
Tsor, Oren	YAIP	violin	Kibuts Ginosar, Ginosar Mail, Israel 14980	067-98694	October 21, 1973
Walsh, Carrie	YAIP	violin	1522 Springfield Av. New Providence NJ 07974	908/464-8398	November 27, 1975
Wiedman, Nicholas	YAIP	violin	11 West Cedar St., Boston, MA 02108	617/742-6150	September 20, 1975
Yang, Stephen	YAIP	violin	2604 Northgate Rd. Wilmington, DE 19810-1250	302/475-4562	January 2, 1976
Anderson, Rebecca	YAIP	viola	8049 S. 1475 East, Sandy, UT 84093	801/255-507	March 7, 1976
Chen, Jubel	YAIP	viola	17 Lane 346 Chu -Lin Rd., Taipei, Taiwan	8862/601-4195	March 29, 1977
DiRuzza, Catherine	YAIP	viola	574 Langley St., Fall River, MA 02720	508/678-8077	April 8, 1974
Ensor, Benjamin	YAIP	viola	5308 Barkwood Dr., LaGrange, KY 40031	502/222-7609	February 11, 1975
Jasen, Emily	YAIP	viola	1134 16th Ave. East, Seattle, WA 98112	206/322-6114	December 10, 1975

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Mina, Susan	YAIP	viola	257 Mission Rd., Hackettstown, NJ 07840	908/852-5348	June 25, 1972
Newman, Stacie	YAIP	viola	3430 Saddle Brook Ln., Ft. Lauderdale, FL 33331	305/472-0411	February 6, 1977
Schaad, Emily	YAIP	viola	16 Mt. Rutsen Rd., Rhinebeck, NY 12572	914/876-2364	February 20, 1976
Somma, Laura	YAIP	viola	79 Searingtown Rd., Searingtown, NY 11507	516/625-3708	March 19, 1976
Voldins, Andra	YAIP	viola	131 Langdon St., Newton, MA 02158	617/969-2310	December 11, 1975
Pedrazas, Wilson	YAIP	violin	R. André Rocha 37-A, Rio De Janeiro, RJ 22730	021/423-2491	July 5, 1971
Arron, Edward	YAIP	cello	62 Whippoorwill Lake Rd., Chappaqua, NY 10514	914/238-6238	September 29, 1976
Chang, Joanna	YAIP	cello	410 Doral Dr., Cherry Hill, NJ 08003	609/354-9078	May 28, 1976
Collins, Lisa	YAIP	cello	823 Fitzgerald N.W., Albuquerque, NM 87107	505/344-9686	October 7, 1975
Day, Stephen	YAIP	cello	856 University Dr., Saskatoon, Sask. S7NOJ7	306/934-0407	February 13, 1974
Hartka, Rebecca	YAIP	cello	R.D. 2 Box 367A, Hillsdale, NY 12529	518/672-7600	October 3, 1974
Hershenson, Michael	YAIP	cello	35 Hampton Rd., Scarsdale, NY 10583	914/723-1891	March 1, 1974
Lin, Grace	YAIP	cello	1 Melanie Dr., Chappaqua, NY 10514	914/238-7989	January 11, 1974
McCarthy, Melissa	YAIP	cello	8 Standley Rd., N. Easton, MA 02356	508/238-7278	August 30, 1975
Noyes, Joel	YAIP	cello	40 Woodmont St., Portland, ME 04102	207/761-4639	April 8, 1979
Ramakrishnan, Raman	YAIP	cello	144 Munsell Rd., E. Patchogué, NY 11772	516/286-3903	August 18, 1976
Steen, Margaret	YAIP	cello	6809 Hildegarde N.E., Albuquerque, NM 87109	505/821-1222	August 28, 1975
Stephan, Catherine	YAIP	cello	119 W. Hills Rd., New Canaan, CT 06840	203/966-1038	June 3, 1974
Turner, Jeremy	YAIP	cello	1658 Woodside Ave., E. Lansing, MI 48823	517/351-7512	June 18, 1975
Anderson, Bjorn	YAIP	bass	900 W. Berrendo Rd., Roswell, NM 88201	505/622-4516	May 31, 1975
Bewsher, Erin	YAIP	bass	25 Edith Ave., Buzzards Bay, MA 02532	508/759-9404	July 8, 1975
Larson, Eric	YAIP	bass	1104 Yorkshire Way, Westminster, MD 21158	410/848-9474	March 5, 1974
Riggs, M. Christine	YAIP	bass	521 Brummel Ct. NW, Washington, DC 20012	202/291-3634	October 30, 1974
Schienbein, Ryun	YAIP	bass	2809 Aldersgate, Owensboro, KY 42303	502/683-0657	May 15, 1973
DiMartino, Lisa	YAIP	flute	2055 Spear St., Shelburne, VT 05482	802/985-3858	September 17, 1976
Johnson, Jessica	YAIP	flute	1929 Kent Rd., Duluth, NM 55812	218/724-5265	March 8, 1975
Khouri, Cherene	YAIP	flute	10 Donnybrook Dr., Demarest, NJ 07627	201/767-3897	June 6, 1973
Rose, Carrie	YAIP	flute	58 Eastwick Dr., Williamsville, NY 14221	716/688-4125	April 15, 1975
Austin, David	YAIP	oboe	11 Fairfax Terrace, Chatham, NJ 07928	201/635-1696	May 15, 1975
Gramolini, Julie	YAIP	oboe	2 Mara Lane, N. Smithfield, RI 02895	401/767-3577	December 10, 1975
Paine, Amanda	YAIP	oboe	22 Wiley Rd., Belmont, MA 02178	617/484-0510	May 2, 1975
Slavet, Eliza	YAIP	oboe	15 Winthrop Rd., Wellesley, MA 02181	617/235-2304	May 20, 1974

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Bell, Carey	YAIP	clarinet	1721 Craigmont Ave., Eugene, OR 97405	503/342-7348	November 7, 1974
Kim, Brian	YAIP	clarinet	7 Tulip Court, Livingston, NJ 07039	201/994-1224	December 13, 1974
Kim, Rebecca	YAIP	clarinet	127 Decota Dr., Stoughton, MA 02072	617/341-0152	December 8, 1975
Stephenson, Laura	YAIP	clarinet	212 Linford Rd., Knoxville, TN 37920	615/577-2135	April 30, 1974
Fried, Laura	YAIP	bassoon	19 Bay Farm Rd., Kingston, MA 02364	617/585-1277	April 2, 1974
Liu, Chien-Huei	YAIP	bassoon	13, 95-43 Lane Hsi-Tun Rd. Sec. II	04/323-6120	December 24, 1975
			Tai-Chung, Taiwan R.O.C.		
Popper, Andrew	YAIP	bassoon	146 Allen Rd., Rockville Centre, NY 11570	516/536-7054	June 3, 1975
Van Nest, Becky	YAIP	bassoon	301 Limestone Lane, Syracuse, NY 13219	315/488-8793	September 25, 1975
Daniels, Kelly	YAIP	horn	3040 Wolverine, Ann Arbor, MI 48108	313/973-2521	December 17, 1975
Gambell, Susan	YAIP	horn	2321 Scout Circle, Burnsville, MN 55337	612/890-7158	June 23, 1974
Hersch, Jamie	YAIP	horn	1317 Deep Run Lane, Reston, VA 22090	703/471-4863	February 10, 1974
Karr, Andrew	YAIP	horn	5 Philbrick Rd., Brookline, MA 02146	617/734-7512	July 4, 1976
LaFollette, Paul	YAIP	horn	127 Pelham Rd., Philadelphia, PA 19119	215/848-1132	December 16, 1974
Chou, Sheng-Chun	YAIP	trumpet	19 Alley 2, Lane 90, Hsiao-Kang Rd.	07/801-0684	April 21, 1974
			Kaohsiung, Taiwan R.O.C.		
Dodson, Brent	YAIP	trumpet	956 S.E. 11th Ave., Forest Lake, MN 55025	612/464-7949	March 30, 1974
Gardinier, Jeremy	YAIP	trumpet	1686 Rt. 9, Tivoli, NY 12583	518/537-6413	November 30, 1974
Cooley, Stephen	YAIP	trombone	11 Holmes Rd. Lexington, MA 02173	617/862-8417	August 13, 1974
Graham, John	YAIP	trombone	4342 Memory Lane West, Tacoma, WA 98466	206/564-3817	May 22, 1974
Hodgson, Suzanne	YAIP	trombone	108 Mountainview Ct., Guilderland, NY 12084	518/ 456-0308	April 18, 1976
Rutherford, John	YAIP	trombone	1002 Berkshire, Grosse Pointe Park, MI 48230	313/885-1823	February 5, 1976
Hitz, Andrew	YAIP	tuba	37 Easy St., Sudbury, MA 01776	508/443-3809	August 8, 1975
Rosenberg, Larry	YAIP	percussion	Cardinal Way Box 243, Yorktown Hts., NY 10598	914/248-5149	January 14, 1975
Sakofsky, Leonard	YAIP	percussion	21 Andover Rd., Spring Valley, NY 10977	914/425-6858	August 11, 1975
Sharp, Robin	YAIP	percussion	3330 Barranca Ct., San Luis Obispo, CA 93401	805/544-8342	February 27, 1973
Ward, Matthew	YAIP	percussion	20 Cord Dr., Latham, NY 12110	518/783-5741	December 28, 1975
Adams, Samantha	Flute Sem	flute	307 N. Jefferson St., Kittanning, PA 16201	412/543-4808	September 13, 1974
Bartel, Jennifer	Flute Sem	flute	28 Jennings Ct., Westport, CT 06880	203/254-3564	January 11, 1972
Clark, Wendy	Flute Sem	flute	12 Standish Dr., Apalachin, NY 13732	607/625-3927	October 21, 1970
DiBiase, Janelle	Flute Sem	flute	4591 Warner Av#202 Huntington Bch, CA 92649	714/840-1695	April 30, 1968
Ellis, Kris Ann	Flute Sem	flute	30523 Bonnydale, Livonia, MI 48154	313/422-8860	August 26, 1969

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Fuh, Ru-Chun (Amy)	Flute Sem	flute	12 Farmstead Dr., Parsippany, NJ 07054	201/299-1350	January 3, 1975
Goldstein, Joanna	Flute Sem	flute	12010 Canter Lane, Reston, VA 22091		April 11, 1975
Guitry, Amy	Flute Sem	flute	6530 Evening St., Worthington, OH 43085	614/846-7282	January 27, 1976
Harrington, Joan	Flute Sem	flute	34 Cherlyn Dr., Northboro, MA 01532	508/393-2873	July 16, 1975
Kang, Jung-Wan	Flute Sem	flute	220 Vivien Ct., Paramus, NJ 07652	201/261-2908	December 31, 1976
Kim, Jung Eun	Flute Sem	flute	4 Whistling Isle, Irvine, CA 92714	714/552-3371	February 27, 1975
Lanciani, Jodi	Flute Sem	flute	18 Debbie Dr., Leominster, MA 01453	508/537-2569	March 21, 1975
Lindon, Melissa	Flute Sem	flute	4069 Fragile Sail Way, Ellicott City, MD 21042	410/465-5986	January 5, 1972
Minneci, Susan	Flute Sem	flute	529 Terraceview Cove 1-108	407/291-7753	March 26, 1969
			Atlantic Springs, FL 32714		
Thomae, Cheryl Ann	Flute Sem	flute	10714 Midsummer Lane, Columbia, MD 21044	410/740-4392	January 22, 1973
Trimble, Cynthia	Flute Sem	flute	13322 Dubuque, San Antonio, TX 78299	512/694-0697	June 2, 1972
Wu, Hsiao-Jean (Sarah)	Flute Sem	flute	47 No. 150 Tin-Chow Rd. sec. 4	(02)934-7025	March 9, 1968
			Taipeei, Taiwan 117		
Appleman, Simon	L & A I	tuba	130 Totteridge Lane, London, England N20 8JH	081/445-3668	August 24, 1974
Avila, Monica	L & A I	piano	4927 West Onyx Ave., Glendale, AZ 85302	602/937-6136	November 29, 1972
Berry, David	L & A II	violin	57 Lancaster St. Rockland, MA 02370	617/ 878-7532	July 27, 1966
Bozzini, Isabelle	L & A II	cello	1234 Lajoie #5 Outremont,	514/272-5136	June 30, 1969
			Quebec, Canada H2V 1P1		
Dudochkin, Yelena	L & A II	piano	15 Aspinwall Ave., #1, Brookline, MA 02146	617/731-8091	April 18, 1976
Etkina, Alina	L & A II	piano	13 Second St., #38, Pittsfield, MA 01201	413/445-4594	February 13, 1976
Greenlee, Nori	L & A II	violin	20 Rice Ave., Bayfield, WI 54814	715/779-3424	June 2, 1975
Hanson, Elizabeth	L & A I	percussion	24 Quail Hollow Rd., Mashpee, MA 02649	508/477-0408	August 4, 1974
Hardink, Jason	L & A II	piano	15 Country Way, Slatersville, RI 02876	401/766-5997	May 14, 1975
Hutton, Christopher	L & A II	cello	53 Jubilee Rd., Wellington, 6004 New Zealand	011/644/4791-864	December 26, 1973
Lee, Karen	L & A I	piano	9 Rural Dr., Scarsdale, NY 10583	914/723-3356	June 29, 1975
Lieberman, Irena	L & A II	flute	45 Sheffield Rd, Newtonville, MA 02160	617/527-3058	April 2, 1973
Miller, Beau	L & A I	trumpet	5583 Queen Victoria Ct., Burke, VA 22015	703/503-9769	March 16, 1973
Nauyoks, Lori	L & A I	flute	245 Millton Ave, Union, NJ 07083	908/686-7095	January 27, 1977
Schwab, Coa	L & A I	oboe	Mt. Washington Rd., N. Egremont, MA 01252	413/528-9576	September 12, 1976
Sim, Karen	L & A I	piano	26 Colony Place, Regina, Saskatchewan S4S 3L4	306/586-0507	October 27, 1974
Stevens, Sara	L & A I	violin	13 Dayton Ave., N. Tarrytown, NY 10591	914/631-1456	September 25, 1975

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Verley, Yoko	L & A I	piano	41 Rue Dauphine, Paris, France 75006.	33-1-4633-4416	March 2, 1975
Weinstein, Seth	L & A I	piano	14 Hobart Rd., Newton Centre, MA 02159	617/965-4840	June 19, 1974
Wujczyk, Christine	L & A I	flute	13626 Charrington, Sterling Hts, MI 48313	313/247-5107	May 28, 1975
Adams, Craig	YAVP	tenor	1316 S. Dorgenois St., Apt. B	504/821-1593	June 2, 1976
			New Orleans, LA 70125		
Albert, Rachel	YAVP	mezzo	19 Wyman St., Newton, MA 02168	617/969-7745	February 27, 1976
Anderson, Hiedi	YAVP	soprano	173 N. Main St., Sharon, MA 02067	617/784-2661	April 2, 1975
Banner, Sarah	YAVP	mezzo	410 Chapel Rd., Elkins Park, PA 19117	215/635-6041	January 24, 1974
Bianco, Lawrence	YAVP	tenor	66 Caffrey Ave., Bethpage, NY 11714	516/433-9193	June 17, 1974
Brown, Kathryn	YAVP	soprano	814 Winona Blvd., Rochester, NY 14617	716/266-2636	May 22, 1975
Cerame, Mario	YAVP	tenor	882 Titus Ave., Rochester, NY 14617	716/266-1990	June 19, 1975
Chalwell, Robert	YAVP	tenor	2432 University Ave, Bronx, NY 10468	212/295-2878	April 24, 1975
Dahlke, Derek	YAVP	baritone	6203 N. Park Lane, Spokane, WA 99205	509/328-3759	December 8, 1975
deMerode, Vanessa	YAVP	alto	2416 Ridgeroad Drive, Alexandria, VA 22302	703/544-5210	May 6, 1975
de Niese, Danielle	YAVP	soprano	410 S. Burnside Ave., Los Angeles, CA 90036	213/936-5698	April 11, 1979
Eisert, Sharon	YAVP	soprano	906 Grand Ridge Trail, Cedar Park, TX 78613	512/259-1086	July 11, 1975
Ellison, Sabrina	YAVP	soprano	3241-78th Palce, NE, Bellevue, WA 98004	206/453-1127	October 3. 1974
Exum, Zacgary	YAVP	tenor	120 S. Tallyho Drive, Springfield, MA 01118	413/783-7646	September 22, 1975
Foley, Adam	YAVP	tenor	5 Rosemarie Lane, Walpole, MA 02081	508/668-7222	May 14, 1975
Goldman, Sharon	YAVP	soprano	11223 Tureen Drive, St. Louis, MO 63131	314/567-5272	December 24, 1974
Greene, Jordin	YAVP	soprano	10265 Vestal Manor, Coral Springs, FL 33065	305/753-2123	December 15, 1975
Hardisty, Christine	YAVP	alto	5316 Portsmouth Road, Bethesda MD 20816	301/229-7738	September 11, 1975
Holland, Richard	YAVP	tenor	50 Glen Road, Portsmouth, RI 02871	401/683-9602	October 19, 1976
Hurd, Alex	YAVP	baritone	2 Weed Street, New Canaan, CT 06840	203/966-6053	January 20, 1976
Jarman, Georgia	YAVP	soprano	224 Clinton St., Brooklyn, NY 11201	718/802-9643	November 18, 1975
Johnson, Ashley	YAVP	soprano	216 Shunpike Rd., Chatham, NJ 07928	201/635-8368	June 24, 1975
Kidwell, Lacy	YAVP	soprano	119 Osborne Ave., Baltimore, MD 21228	410/747-3370	February 10, 1977
Lahti, Mia	YAVP	soprano	1715 33rd Ave., Seattle, WA 98122	206/325-9694	September 3, 1974
Leach, Jessica	YAVP	alto	Box 52, #1 High St., West Burke, VT 05871	802/467-3687	February 7, 1975
Leutz, James	YAVP	tenor	36 Bertwell Rd., Lexington, MA 02173	617/862-6336	April 4, 1975
Liepshutz, Douglas	YAVP	baritone	139 Sheryl St., Hurley, NY 12443	914/331-3626	April 19, 1976
Martin, Elizabeth	YAVP	alto	1115 Quail Run, PO 1514, Bainbridge, GA 31717	912/246-8779	August 27, 1975

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Mastick, Mitzi	YAVP	soprano	1221 Mottman Rd.,#I-301, Olympia, WA 98502	206/943-9715	October 14, 1975
Moffa, Lauren	YAVP	soprano	30 Oak Hill Rd., Harvard, MA 01451	508/456-3291	June 16, 1974
Mondragon, Elizabeth	YAVP	soprano	711 Forest Oaks Dr., Houston, TX 77017	713/641-2237	June 16, 1974
Morrissey, Shawn	YAVP	bass	554 Thompson St., Elmira, NY 14904	607/732-0983	May 24, 1975
Moudy, Lisa	YAVP	alto	258 High Park Blvd., Amherst, NY 14226	716/835-0757	July 21, 1975
Munoz-Bennett, Peter	YAVP	baritone	255 Bedford St., Lexington, MA 02173	617/861-1829	July 30, 1977
Pickett, Leah	YAVP	soprano	1428 Highland Park Dr., Jackson, MS 39211	610/982-7487	July 9, 1976
Potter, Thaddeus	YAVP	tenor	P.O. Box 2647, Wayside, MS 38789	601/335-5033	November 2, 1975
Price, Fiona	YAVP	soprano	33 High St., Chatham, NY 12037	518/392-2462	December 30, 1975
Prinz, Lee	YAVP	bass	17 Pond View Dr., Canton, CT 06019	203/693-8866	October 22, 1974
Prosky, Benjamin	YAVP	baritone	61 Pierrepont St., Brooklyn, NY 11201	718/875-2642	January 18, 1977
Ra, Hei-Won	YAVP	soprano	20 Highland Terrace, S. Burlington, VT 05403	508/655-2970	March 3, 1975
Rocci, Alethea	YAVP	soprano	1095 Polk Ave., Sunnyvale, CA 94086	408/736-8122	December 27, 1974
Rogers, Amy	YAVP	soprano	1800-96 Ave. SW., Calgary Alberta T2V5E7	403/253-8300	August 25, 1976
Scott, Geoffrey	YAVP	tenor	5410 Fairgreen LN., Houston, TX 77048	713/733-0282	November 11, 1975
Seo, Chung	YAVP	soprano	268 Dennison Dr., Torrington, CT 06790	203/489-2496	February 12, 1975
Smith, Willian	YAVP	bass	5 Setacolf Place North, Setauket, NY 11733	516/689-6782	October 6, 1975
Souk, Amanda	YAVP	soprano	10204 Hunt Country LA., Vienna, VA 22182	703/281-6591	June 17, 1975
Specter, Joseph	YAVP	baritone	9100 SW 140 St., Miami, Fl 33176	305/255-2841	October 6, 1974
Watkins, Mimi	YAVP	soprano	914 Royal Ave., SW, Calgary Alberta T2T0L5	403/244-5142	January 14, 1976
Weller, Milton	YAVP	bass	68 Hill St., Topsfield, MA 01983	508/887-3258	December 10, 1973
Yunus, Monica	YAVP	soprano	RD 3, Box 14C, Jackson, NJ 08527	908/928-0409	March 1, 1977
Argoe, Owen	Clarinet Sem.	clarinet	Rt. 2 Box 2622, Dawsonville, GA 30534	404/216-6459	September 15, 1973
Brady, Elizabeth	Clarinet Sem.	clarinet	1671 Traveller Rd., Lexington, KY 40504	606/277-0629	March 21, 1974
Chasser, Michelle	Clarinet Sem.	clarinet	3304 N. Jefferson St., Wilmington, DE 19802	302/764-8703	August 4, 1969
Evans, Thea	Clarinet Sem.	clarinet	RR1 Box 4672, Camden, ME 04843	207/236-9635	July 3, 1975
Fingland, Benjamin	Clarinet Sem.	clarinet	99 North Ave., Natick, MA 01760	508/651-1088	June 4, 1975
Heilbrun, Micah	Clarinet Sem.	clarinet	652 Talbot St., London, Ontario N6A 2T5	519/438-2540	December 23, 1975
Marshall, Kimberly	Clarinet Sem.	clarinet	3772 Hendrix St., Irvine, CA 92714	714/786-8365	July 19, 1975
Mazak, Catherine	Clarinet Sem.	clarinet	414 Addison Ave., Westmont, NJ 08108	609/858-9679	March 22, 1975
Posner, Rachel	Clarinet Sem.	clarinet	18 Ursula Dr., Roslyn, NY 11576	516/621-0609	June 23, 1975
Richard, Jason	Clarinet Sem.	clarinet	305 Pine St., Bridgewater, MA 02324	508/697-8741	September 26, 1975

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Brown, Melissa	Sax Sem.	saxophone	663 Heim Ct., Almont, MI 48003	313/798-2102	January 17, 1975
Christopher, Bryce	Sax Sem.	saxophone	218 Orchard St., Belmont MA 02178	617/484-2994	April 9, 1976
Freeman, Jason	Sax Sem.	saxophone	6805 SW 132 St., Miami, Fl 33156	305/251-7692	September 6, 1977
Fritts, Jason	Sax Sem.	saxophone	2005 S. Cooper #273, Arlington, TX 76010	817/460-0335	March 30, 1971
Kurdzionak, David	Sax Sem.	saxophone	6 Congress St., Stoneham, MA 02180	617/438-7526	December 24, 1976
McManus, David	Sax Sem.	saxophone	4 Leicester Rd., Belmont, MA 02178	617/484-4430	August 11, 1976
Morris, Angelyn	Sax Sem.	saxophone	906 Sunrise, Ennis, TX 75119	214/875-8129	July 30, 1975
Price, Adam	Sax Sem.	saxophone	16 Caldwell Blvd., Slingerlands, NY 12159	518/439-6106	January 25, 1974
Shlau, Robert	Sax Sem.	saxophone	10 Heather Dr., East Hanover, NJ 07936	201/887-3230	February 1, 1975
Angeles, Maureen	YAPP I	piano	1863 Old Ramsey Rd., Monroeville, PA 15146	412/373-3239	October 11, 1976
Askren, Elizabeth	YAPP I	piano	262 Central Park West, New York, NY 10024	212/362-5855	March 25, 1976
Burman, Malika	YAPP I	piano	5530 Winston Ct., Dallas, TX 75220	214/363-9330	October 8, 1975
Chen, Sophia	YAPP I&II	piano	90 Elm St., Tenafly, NJ 07670	201/871-2479	November 20, 1974
Dahl, Leesa	YAPP II	piano	3603 26th St., SE., Puyallup, WA 98374	206/848-8135	March 6, 1976
Dix, Benjamin	YAPP I	piano	6 Cobblestone Rd., Bloomfield, CT 06002	203/242-3146	July 14, 1974
Fader, Melody	YAPP II	piano	192 Terry Plains Rd., Bloomfield, CT 06002	203/242-0779	January 7, 1976
Hallberg, Aaron	YAPP II	piano	613 Manor Dr., Iowa City, IA 52246	319/351-1760	May 19, 1976
Harris, Jenny	YAPP II	piano	1478 N. Rose Circle, Mesa, Arizona 85213	602/834-8408	October 2, 1975
Hong, Jiyoon	YAPP II	piano	723 Arnold Dr., Franklin Lakes, NJ 07417	201/848-9748	July 14, 1975
Hsu, Hsing-Ay	YAPP I	piano	19 Personette St., Caldwell, NJ 07006	201/226-3694	November 22, 1976
Kim, Alison	YAPP I	piano	10 Crane Neck Rd., Setauket, NY 11733	516/751-7843	October 21, 1976
Kwon, Anne	YAPP II	piano	7 Woods End Rd., LaGrangeville, NY 12540	914/223-7462	May 20, 1976
Lee, Vivien	YAPP I	piano	1446 Stoneridge Rd., Allentown, PA 18104	215/398-9115	July 18, 1975
Leung, Loh Sze	YAPP I	piano	126 Valdeflores, Burlingame, CA 94010	415/347-6776	May 6, 1975
Lu, Rachel	YAPP II	piano	1219 Tyler Court, Iowa City, IA 52240	319/354-5962	October 23, 1974
Marton, David	YAPP I	piano	Trencseni u.42, Budapest, Hungary 1125	36-1-155-6226	November 11, 1975
McCullough, Jordan	YAPP I	piano	9 Granite St., Medfield, MA 02052	508/359-6946	April 7, 1976
Miller, Rebecca	YAPP I	piano	107 Iowa Dr., Santa Cruz, CA 95060	408/425-4575	September 20, 1975
Carey, Milne	YAPP II	piano	3474 Emerson Court, Las Vegas, NV 89121	702/458-1245	March 29, 1974
Oh, Joanne	YAPP I	piano	25 Deerfield Dr., East Greenwich, RI 02818	401/885-3808	May 21, 1976
Oh, Peter	YAPP I	piano	109 South Spring St., Falls Church, VA 22046	703/237-5406	March 20, 1974
Osowski, Ken	YAPP II	piano	RR 3 Box 294, Glen Gardner, NJ 08826	908/537-4643	July 8, 1976

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Telner, Susan	YAPP II	piano	14 Sellers Court, Nepean, ONT. Canada K2H7Y7	613/721-0052	June 23, 1977
Wilson, Terrence	YAPP I&II	piano	2255 Bronxwood Ave., Bronx, NY 10469	212/655-2854	November 6, 1975
Witkowski, Fabio	YAPP I&II	piano	R. Jose Maria Novaes, 25, S.B. Campo SP 09725	011/448-3580	January 1, 1974
Yates, Jonathan	YAPP II	piano	330 W. Diversey Pkwy., Chicago, IL 60657	312/248-7625	February 25, 1975
Yoo, Eun	YAPP II	piano	20-511 Eunma Apt. Daechi-dong	508/653-4312	July 17, 1974
			Kangnam-gu Seoul, Korea		
Anderson, Norman	EBS II	trumpet	Trouble St., P.O. Box 13, Cummington, MA 01026	413/634-8878	March 3, 1976
Brooks, Matthew	EBS I	trumpet	33 Dundurn Cres., Toronto, Ont., M6C1H4	416/658-9540	July 11, 1975
Curtis, Matthew	EBS I	trumpet	17 Mountain Ave., Pembroke, MA 02359	617/293-6775	May 14, 1975
Fronzaglia, Michael	EBS I	trumpet	3819 Warsaw Ave., Erie, PA 16504	814/825-2332	March 19, 1975
Harding, Matthew	EBS II	trumpet	9 Costa St., North Dartmouth, MA 02474	508/994-1380	August 4, 1974
Jeffrey, Paul	EBS II	trumpet	16 Lindbrook Ct., London, Ont N5X 2L3	519/660-1751	February 6, 1975
LaForgia, Kathryn	EBS I&II	trumpet	773 W. Saddle River Rd., Ho-Ho-Kus, NJ 07423	201/447-0451	December 11, 1974
Mayfield, Nathaniel	EBS I	trumpet	11309 Pickfair, Austin, TX 78750		March 29, 1976
McKenna, Douglas	EBS II	trumpet	1387 Weers, El Cajon, CA 92020	619/444-8278	July 28, 1970
Miyazawa, Satohiro	EBS II	trumpet	11 Park Dr., #29, Boston, MA 02215	617/437-6952	January 10, 1970
Murall, Radhika	EBS I&II	trumpet	1271 Laurelview Dr., Johnstown, PA 15905	814/255-1186	October 25, 1974
Nolte, Brent	EBS I	trumpet	20 Blanchi Dr., New Ulm, MN 56073	507/354-1735	December 26, 1970
Roe, Andrew	EBS II	trumpet	72 Throne Grove, Rothwell, Leeds, ENG LS26 0HP	0794 390335	July 8, 1970
Samford, Michael	EBS I	trumpet	1520 Shonka Dr., Carrollton, TX 75007	214/394-6756	October 18, 1973
Schatten, Dave	EBS I	trumpet	16 Bellwood Dr., New City NY 10956	914/634-0767	June 6, 1976
Shapiro, Daniel	EBS I	trumpet	120 Voorhis Ave., Rockville Centre, NY 11570	516/766-3993	July 30, 1974
Turpin, Glen	EBS I	trumpet	P.O. Box 39365, Solon, OH 44139	216/498-0490	April 29, 1973
Umeda, Naoki	EBS II	trumpet	2-25-18 Izumi, Suginami-ku Tokyo Japan 168	03 5300-0628	August 21, 1965
Woodley, Shannon	EBS I&II	trumpet	45 Douglas Rd., Delmar, NY 12054	518/439-0016	January 18, 1974
Brooks, Aaron	EBS II	horn	29814 11th Ave., SW Federal Way, WA 98025	206/941-3854	January 8, 1972
Coyne, Monica	EBS I	horn	75 Oak Ridge Lane, Bridgewater, MA 02324	508/697-8132	October 16, 1974
Greene, Christopher	EBS I	horn	1105 Bell Ave., Allentown, PA 18103	215/770-1534	March 17, 1972
Kokubo, Joey	EBS II	horn	81 N. Hancock St., Lexington, MA 02173	617/863-0094	August 19, 1974
Leger, Talley	EBS II	horn	618 Sweetwater Pl., Mississauga, Ont. L5H 3Y8	416/278-0265	February 20, 1973
Meeroff, Myrna	EBS I	horn	6011 NW 68 Street, Parkland, FL 33067	305/752-1834	September 23, 1974
Montone, Jennifer	EBS II	horn	9902 Natick Rd., Burke, VA 22015	703/250-6810	February 25, 1977

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Rice, Suzanne	EBS II	horn	5 Darroch Rd., Delmar, NY 12054	518/439-9657	March 15, 1975
Roye, Kathryn	EBS I	horn	209 Bear Ridge Rd., Pleasantville, NY 10570	914/769-0606	January 26, 1975
Smith, Colleen	EBS II	horn	5 Setalcott Place N., Setauket, NY 11733	516/689-6782	February 24, 1974
Wilson, Lyndsie	EBS I	horn	62 Velina Dr., Albany NY 12203	518/452-7792	June 30, 1975
Brown, Phillip	EBS I	trombone	704 Olive St., Murray, KY 42071	502/759-1389	October 19, 1975
Dohanian, Matthew	EBS I&II	trombone	38 Dean St., Belmont, MA 02178	617/484-6066	June 14, 1975
McKay, Anne	EBS II	trombone	94 Elm St., Camden, ME 04843	207/236-9775	November 25, 1975
Morello, Fran	EBS II	trombone	63 May Street, Cambridge, MA 02138	617/547-7807	August 14, 1958
Nichols, Christopher	EBS I	trombone	105 Gilbert Ave., Mather AFB, CA 95655	916/369-6982	May 13, 1976
Vermette, Jarod	EBS I	trombone	170 Soule Rd., Wilbraham, MA 01095	413/596-3827	September 13, 1975
Wensink, Thomas	EBS I	trombone	31 Colburn Rd., Wellesley, MA 02181	617/235-2534	October 18, 1974
Whichard, Paul	EBS II	trombone	309 Fellows Ct., Falls Church, VA 22046	703/536-5462	October 9, 1975
Bove, Andrew	EBS II	tuba	79 Broadway, Massapequa Park, NY 11762	516/799-1602	May 7, 1975
Bowden, Bradley	EBS I&II	tuba	2520 Heathcliff Lane, Reston, VA 22091	703/758-0043	December 17, 1975
Gaydos, Gary	EBS I	tuba	2820 Emerald St., Eugene OR 97403	503/484-0535	July 12, 1975
Gossett, Kevin	EBS I	tuba	115 Delray Dr., Spartanburg, SC 29301	803/576-3983	June 19, 1971
Hale, Edward	EBS II	tuba	1400 I St., NW #700, Washington D.C. 20005	202/289-0100	November 28, 1974
Lee, Christopher	EBS I	tuba	42 Delaware Ave., Toronto, Ont. M6H 2S7	416/535-4000	April 11, 1974
Nicholson, David	EBS II	tuba	718 Green St., Winston-Salem, NC 27101	919/761-8161	November 14, 1965
Porter, Adam	EBS I	tuba	40 White Oak Dr., Plymouth, MA 02360	508/746-4109	August 15, 1975
Porter, James	EBS I	tuba	3807 Cypress Hill Dr., Spring, TX 77388	713/350-3232	April 8, 1974
Smead, Christopher	EBS II	tuba	15 Brookmont Dr., Wilbraham, MA 01095	413/596-6211	May 28, 1975
Bowdish, Rachel	Harp Sem.	harp	3907 Meandering Way, Crystal Lake, IL 60014	815/455-0607	September 16, 1977
Eillns, Rachel	Harp Sem.	harp	1357 43rd Ave., #29, Greeley CO, 80634	303/35?-8899	June 17, 1968
Ferris, Rachel	Harp Sem.	harp	RD#1 280, Remsen, NY 13438	315/896-2045	March 16, 1974
Huhn, Franzlska	Harp Sem.	harp	Limonenstr.10 W-1000 Berlin-45, Germany	03 831 2179	October 13, 1977
Huang, Yu-Hsin	Harp Sem.	harp	3 W. University Rd., Tainan, Taiwan ROC	06 236 0558	September 28, 1976
Jones, Alicia	Harp Sem.	harp	13 Mt. Rascal Rd., Hackettstown, NJ 07840	908/850-8437	April 23, 1973
Kim, Young-Jung	Harp Sem.	harp	1059 Beacon St., Brookline, MA 02146	617/566-2873	June 11, 1972
Madsen, Laurie	Harp Sem.	harp	544 Highland Drive, Danville, CA 94526	510/820-2212	February 21, 1974
Robertson, Jennifer	Harp Sem.	harp	13 Mitchell Rd., Durham, NH 03824	603/659-2051	October 1, 1974

NAME	PROGRAM	INSTRUMENT	HOME ADDRESS	PHONE NO.	BIRTHDAY
Sung, Hsiu-chuan Linda	Harp Sem.	harp	#2 LN64 Feng-Shar Rd. Feng Yuan	817/383-0512	September 19, 1967
			Tai Chuang, Taiwan 42037	04 522 5885	
Anderson, Max	YACP		Montebello LA-8 Garden Hills	809/781-9321	May 3, 1974
			Guaynabo, P.R. 00657		
Canning, Katherine	YACP	viola	9 Mortar Rock Rd., Westport, CT 06880	203/226-1912	December 21, 1974
Cronin, David	YACP	piano	1312 Eagle Ave., Virginia Beach, VA 23456	804/471-7688	June 28, 1975
Friedman, Michael	YACP	piano	202 W. Chestnut Hill Ave, Philadelphia, PA 19118	215/242-8299	September 24, 1975
Levitin, Adam	YACP	oboe	1465 E. Park Place, Chicago, IL 60637	312/643-8216	August 27, 1976
Rosenthal, Aaron	YACP	piano	1406 Bolling Ave., Norfolk, VA 23508	804/440-7801	May 27, 1975
Sparr, Donald	YACP		306 Winsome Dr., Hampstead, MD 21074	410/876-1369	October 18, 1975
Wasserman, Keith	YACP	piano	16 Palmer Ave., Swampscott, MA 01907	617/581-1225	April 22, 1975

See separate schedule for chamber music assignments

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FIRST WEEK
June 29 - July 5

MONDAY 29	TUESDAY 30	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
10:00 - 12:00 Woodwind auditions Reh.Stage	10:00 - 12:30 Violin auditions Theatre	10:00 - 12:00 TMCO S-I Strings only Mr. Brandis Theatre	10:00 - 12:30 TMCO A-III Mr. Fleisher & Cond.Fellows Theatre	10:00 - 12:30 TMCO A-IV Mr. Fleisher & Cond.Fellows Theatre	10:00 - 12:30 TMCO A-V Mr. Fleisher & Cond.Fellows Theatre
12:30 - 3:15 Viola, cello, bass auditions Theatre	10:00 - 12:00 Preliminary move- ment workshop Winds, brass, percs, harps, pianists Ms. Spire HS Fitch	10:00 - 12:00 Piano Class Mr. Fleisher, Mr. Kalish, Mr. Wyner Hawthorne	1:30 - 3:30 Chamber Music Section A, F	1:30 - 3:30 Chamber Music Section B	1:30 - 3:30 Chamber Music Section B, F
1:00 - 2:30 Brass auditions RehStage	2:00 - 4:00 Woodwind meeting Mr. MacCourt RehStage	1:30 - 3:30 Chamber Music Section A, D, E	3:45 - 5:45 Chamber Music Section C	3:45 - 5:45 Chamber Music Section C	SUNDAY 5
3:30 - 5:30 Cello Master Class Mr. Krosnick, Mr. Fischer Theatre	4:00 Alleluia reh. All members Theatre	3:45 - 6:15 TMCO A-II Mr. Fleisher & Cond.Fellows Theatre	7:30 - 9:30 Chamber Music Section E		7:30 - 10:30 Movement Video Session Ms. Spire Fitch
3:30 - 5:30 Viola Master Class Mr. Rhodes ChMusicHall	5:00 Opening Exercises All Members Theatre	7:30 - 9:30 Preliminary move- ment workshop All strings Ms. Spire HS Fitch			
7:30 - 9:30 Master Class - All instrumentalists & singers welcome Mr. Levine HS Art	7:30 - 10:00 TMCO A-I Mr. Fleisher & Cond.Fellows Theatre	7:30 - 9:30 Bassoon Master Class Mr. Svoboda HS MusRoom			

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FIRST WEEK
June 29 - July 5

MONDAY 29	TUESDAY 30	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
			10:00 - 12:30 TMCO A-III Mr. Fleisher & Cond.Fellows Theatre	10:00 - 12:30 TMCO A-IV Mr. Fleisher & Cond.Fellows Theatre	10:00 - 12:30 TMCO A-V Mr. Fleisher & Cond.Fellows Theatre
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	
	4:00 Alleluia reh. All members Theatre				SUNDAY 5
3:45 - 5:45 Solfege Mr. Voisin Highwood Rust	5:00 Opening Exercises All Members Theatre	3:45 - 6:15 TMCO A-II Mr. Fleisher & Cond.Fellows Theatre	3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		
7:30 - 9:30 Preliminary Movement Workshop All Conductors Ms. Spire HS Fitch	7:30 - 10:00 TMCO A-I Mr. Fleisher & Cond.Fellows Theatre				7:30 - 10:30 Movement Video Session Ms. Spire Fitch

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FIRST WEEK
June 29 - July 5

MONDAY 29	TUESDAY 30	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
9:00 Meeting Mr. Harbison Seranak			10:00 - 12:00 Seminar Mr. Smirnoff Hawthorne		
7:30 - 9:30 Preliminary movement workshop Ms. Spire HS Fitch	4:00 Alleluia reh. All members Theatre 5:00 Opening Exercises All Members Theatre	4:00 - 6:00 Seminar Mr. Harbison Hawthorne		3:45 - 5:45 Seminar Mr. Harbison Hawthorne	sunday 5 7:30 - 10:30 Movement Video Session Ms. Spire Fitch

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 29 - July 5

SECTION A Wednesday & Thursday
1:30 - 3:30

Ms. Harbison Highwood Gray
J. Harbison Duo
Vln-Summers
Pno-Wyse FOR PERF. JULY 13

Mr. Kalish MH a
Copland Sonata
Vln-Kwuon
Pno-Uchida FOR PERF. PROG. III

Mr. Smirnoff MH 6
Janacek Sonata
Vln-Chen
Pno-Toglia FOR PERF. JULY 8

Mr. Brandis Studio L
Debussy Sonata
Vln-Walther
Pno-Kaufman FOR PERF. JULY 8

Mr. Wyner MH 5
Riegger Sonatine
Vln-Ferguson
Pno-Ishii FOR PERF. PROG. III

Mr. Krosnick MH 10
Haydn Op. 55 No. 2
Vln-Ahern
Vln-Huang
Vla-Long FOR PERF. JULY 12
Vlc-Fonda

Mr. Levine MH 4
Beethoven Op. 70 No. 1
Vln-Clendenning
Vlc-Simkin FOR PERF. JULY 19
Pno-Rosenthal

Mr. Fischer MH 13
Beethoven Op. 18 No. 3
Vln-Reiche
Vln-Jun
Vla-Scheindlin FOR PERF. JULY 13
Vlc-Chapman

Mr. Lehner Highwood Pink
Haydn Op. 64 no. 3
Vln-Avila
Vln-Suzuki
Vla-Mendoza
Vlc-Thornblade

Mr. Lefkowitz MH 8
Mozart K. 421
Vln-Rhee
Vln-Takahashi
Vla-Haverkamp
Vlc-Wang

Mr. Jennings MH 12
Beethoven Op. 9 no. 1
Vln-Hytken
Vla-Gustavsson
Vlc=MacRae

SECTION B Friday & Saturday
1:30 - 3:30

Mr. Lehner Highwood Gray
Beethoven Spring Sonata
Vln-Walther
Pno-Kaufman FOR PERF. PROG. III

Mr. Fleisher MH 4
Schubert A Major Sonata
Vln-Summers
Pno-Wyse FOR PERF. PROG. II

Mr. Levine MH 7
Schumann D minor Sonata
Vln-Kwuon
Pno-Uchida FOR PERF. PROG. III

Mr. Brandis Studio L
Mozart A Major Sonata
Vln-Chen
Pno-Toglia FOR PERF. JULY 8

Mr. Smirnoff MH 6
Ives Sonata #2
Vln-Roth
Pno-Root FOR PERF. PROG. II

Mr. Wyner MH 5
Dvorak 4 Romantic Pieces
Vln-Shiragami
Pno-Rosenthal FOR PERF. PROGR. II

Mr. Jennings MH 8
Grieg C minor sonata
Vln-Ferguson
Pno-Ishii FOR PERF. JULY 8

Mr. Voisin Studio F (old Studio E)
Brass quintet to be chosen
Hrn-Parker
Trp-Thomas
Trp-Lester
Trb-Acosta FOR PERF. JULY 7
Trb-Kamp

Mr. Epstein RehStage
Kraft Percussion Quartet
Perc-Bjorlin
Perc-Jones
Perc-Florio FOR PERF. JULY 12
Perc-McNutt

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIRST WEEK
Chamber Music — June 29 - July 5

SECTION B Continued Friday & Saturday
1:30 - 3:30

Mr. MacCourt Theatre
Mozart Serenade K. 375
Ob-Cooper
Ob-Slowik
Cl-Spitzer
Cl-Garcia — FOR PERF. JULY 7
Bsn-Rodgers
Bsn-Cortese
Hrn-Smythe
Hrn-Drake

Mr. Smith WestBarn
Reinecke Octet
Fl-Mielens
Ob-Shapiro
Cl-Warner
Cl-Plane — FOR PERF. JULY 12
Bsn- Mouser
Bsn-Ruze
Hrn-George
Hrn-Carrillo

Mr. Rosen MH 15
Mozart K. 465
Vln-Reiche
Vln-Kim
Vla-Yu
Vlc-Kutz

Mr. Fischer MH 13
Haydn Op. 20 no. 4
Vln-Arlt
Vln-Price
Vla-Gershfeld
Vlc-Hersh

SECTION C Thursday & Friday
3:45 - 5:45

Mr. Lehner Highwood Gray
Schoenberg Fantasy
Vln-Shiragani
Pno-Rosenthal — FOR PERF. JULY 13

Mr. Fischer MH 8
Faure Sonata No. 1
Vln-Roth
Pno-Toglia — FOR PERF. JULY 13

Mr. Brandis Studio L
Beethoven Op. 74
Vln-Albanese
Vln-Spies
Vla-Kam
Vlc-Stern

MORE SECTION C Thursday & Friday
3:45 - 5:45

Mr. Levine MH 10
Mozart Eine Kleine Nachtmusik
Vln-Kim
Vln-Hunting
Vla-Dane
Vlc-Zappi
Bass-Pickett

Mr.Kalish MH 4
Messiaen From Visions of Amen
Pno-Wyse
Pno-Uchida — FOR PERF. JULY 7

Mr. Smirnoff MH 6
Dvorak Terzetto
Vln-Grueninger
Vln-Chiu — FOR PERF. JULY 7
Vla-Wu

Mr. Jennings MH 13
Haydn Op. 76 no. 1
Vln-Kolbinger
Vln-Humphreys
Vla-Schmidt
Vlc-Willer

Mr. Wyner MH 7
Brahms Clarinet Trio
Vlc-Gaenslen
Cl-Garcia — FOR PERF. JULY 12
Pno-Kaufman

SECTION D Wednesday 1:30 - 3:30

Mr. Schlueter Studio K (old Studio F)
Trumpet class
ALL TRUMPETS

Mr. Genovese MH 15
Oboe Class
ALL OBOES

Mr. Wright MH 7
Clarinet class
ALL CLARINETS

Mr. Barron Studio F (old Studio E)
Trombone/tuba class
ALL TROMBONES, TUBA

Mr. Smith MH 11
Flute Class
ALL FLUTES

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 29 - July 5

MORE SECTION D Wednesday 1:30 - 3:30

Mr. Kavalovski West Barn
Horn Class
ALL HORNS

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

Ms. Pilot Video Room
Harp Class
BOTH HARPISTS

SECTION E Wednesday 1:30 - 3:30
Thursday 7:30 - 9:30

Mr. Barker ChMusHall Wednesday
Hall Fitch Thursday
Bass Class
ALL BASSES

SECTION F Thursday and Saturday
1:30 - 3:30

Mr. Barker ChamberMusic Hall
Schuller Bass Quartet
Bas-Harper
Bas-Deschenes
Bas-Dube
Bas-Rowell

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SECOND WEEK
July 6 - 12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
8:30 - 9:15 MovementWorkshop All Violins Fitch		8:30 - 9:15 MovementWorkshop Vlc,Bass, Pno,Perc Fitch	8:30 - 9:15 MovementWorkshop Vla,Brass,Harp Fitch	8:30 - 9:15 MovementWorkshop Winds, Conductors, Composers Fitch	10:00 - 12:00 Chamber Music Section E, H, J
10:00 - 12:30 TMCO A-VI Mr. Fleisher & Cond.Fellows Theatre	10:00 - 12:30 TMCO B-I Mr. Fleisher & Mr. Norrington Shed	10:00 - 12:30 TMCO B-II Mr. Norrington Shed	10:00 - 12:30 TMCO B-III Mr. Norrington Theatre	10:00 - 12:30 TMCO C-I Cond.Fellows Theatre	1:00 - 3:00 Chamber Music Section B, P, Q
1:30 - 3:30 Cello MasterClass Mr. Fischer, Mr. Krosnick ChMusHall		10:00 - 12:00 Piano Class Mr. Fleisher, Mr. Kalish, Mr. Wyner Hawthorne	10:00 - 12:00 Piano Class Mr. Fleisher, Mr. Kalish, Mr. Wyner Hawthorne		4:00 - 6:00 TMCO B-VI Mr. Norrington Shed
1:30 - 3:30 Chamber Music Section C	1:30 - 3:30 Chamber Music Section A, L	1:30 - 3:30 Chamber Music Section A, N, Q	1:30 - 3:00 TMCO B-IV Mr. Fleisher & Mr. Watts Shed	1:30 - 3:00 TMCO B-V Mr. Fleisher & Mr. Watts Shed	8:30 TMCO Concert B Mr. Fleisher, Mr. Watts, Mr. Norrington Shed
3:45 - 5:45 Chamber Music Section D, I	3:45 - 5:45 Chamber Music Section C, O, P	3:45 - 5:45 Chamber Music Section B, H	3:45 - 5:45 Chamber Music Section E, M	3:45 - 5:45 Chamber Music Section D, K	**SUNDAY 12**
		7:30 - 9:30 Chamber Music Section F	4:00 Sonata Recital II ChMusHall	3:30 Sonata Recital III ChMusHall	10:00 Chamber Music Concert II Theatre
8:30 TMCO Concert A Mr. Fleisher & Cond.Fellows Theatre	8:30 Chamber Concert I Theatre	8:30 Sonata Recital I Theatre	7:30 - 9:30 Chamber Music Section G		10:00 - 12:00 Chamber Music Section F
			7:30 - 9:30 Vln AuditionClass Mr. Brandis Fitch		7:30 - 10:00 TMCO C-II Mr. Ozawa West Barn

TANGLEWOOD MUSIC CENTER
Conducting Programs

SECOND WEEK
July 6 - 12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
				8:30 - 9:15 MovementWorkshop All Conductors Fitch	10:00 - 12:00 Seminar Mr. Meier Seranak
10:00 - 12:30 TMCO A-VI Mr. Fleisher & Cond.Fellows Theatre	10:00 - 12:30 TMCO B-I Mr. Fleisher & Mr. Norrington Shed	10:00 - 12:30 TMCO B-II Mr. Norrington Shed	10:00 - 12:30 TMCO B-III Mr. Norrington Theatre	10:00 - 12:30 TMCO C-I Cond.Fellows Theatre	4:00 - 6:00 TMCO B-VI Mr. Fleisher, Mr. Watts, Mr. Norrington Shed
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:00 TMCO B-IV Mr. Fleisher, Mr. Watts Shed	1:30 - 3:00 TMCO B-V Mr. Fleisher Mr. Watts Shed	8:30 TMCO Concert B Mr. Fleisher, Mr. Watts, Mr. Norrington Shed
3:45 - 5:45 Solfege Mr. Voisin HighwoodRust		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust	3:30 -- 5:30 Seminar Mr. Ozawa, Mr. Meier Seranak		SUNDAY 12
8:30 TMCO Concert A Mr. Fleisher & Cond.Fellows Theatre	8:30 Chamber Concert I Theatre				10:00 Chamber Concert II Theatre 7:30 - 10:00 TMCO C-II Mr. Ozawa West Barn

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SECOND WEEK
July 6 - 12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
				8:30 - 9:15 MovementWorkshop Composers Fitch	
					8:30 TMCO Concert B Mr. Fleisher, Mr. Watts, Mr. Norrington Shed
3:45 - 5:45 Seminar Mr. Harbison Hawthorne			3:45 - 5:45 Reading Session WestBarn	3:45 - 5:45 Seminar Mr. Wyner Hawthorne	
					SUNDAY 12
8:30 TMCO Concert A Mr. Fleisher & Cond.Fellows Theatre	8:30 Chamber Concert I Theatre				10:00 Chamber Concert II Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 6 - 12

SECTION A Tuesday & Wednesday
1:30 - 3:30

Mr. Smirnoff MH 6
Janacek Sonata
Vln-Chen
Pno-Toglia — FOR PERF. JULY 8

Mr. Brandis Studio L
Debussy Sonata
Vln-Walther
Pno-Kaufman — FOR PERF. JULY 8

Mr. Levine Studio I
Schumann Sonata in D minor
Vln-Kwuon
Pno-Uchida — FOR PERF. JULY 10

Mr. Wyner MH 5
Dvorak 4 Romantic Pieces
Vln-Shiragami
Pno-Rosenthal — FOR PERF. JULY 9

Mr. Jennings MH 8
Grieg Sonata
Vln-Ferguson
Pno-Ishii — FOR PERF. JULY 8

Mr. Krosnick MH 10
Haydn Op. 55 No. 2
Vln-Ahern
Vln-Huang
Vla-Long — FOR PERF. JULY 12
Vlc-Fonda

Mr. Fischer MH 15
Beethoven Op. 18 No. 3
Vln-Reiche
Vln-Jun
Vla-Scheindlin — FOR PERF. JULY 13
Vlc-Chapman

Mr. Epstein RehStage
Kraft Percussion Quartet
Perc-Bjorlin
Perc-McNutt
Perc-Jones
Perc-Florio — FOR PERF. JULY 12

Mr. MacCourt MH 11
Chaitkin Quintet
Fl-Kvam
Ob-Bishop
Cl-Shterenberg — FOR PERF. JULY 19
Bsn-Paine
Hrn-Garcia

Mr. Lefkowitz MH 13
Mozart K. 421
Vln-Rhee
Vln-Takahashi
Vla-Haverkamp — FOR PERF. JULY 19
Vlc-Wang

SECTION B Wednesday 3:45 - 5:45
Saturday 1:00 - 3:00

Ms. Harbison Studio I
Harbison Duo
Vln-Summers
Pno-Wyse — FOR PERF. JULY 13

Mr. Lehner Highwood Gray
Schoenberg Phantasy
Vln-Shiragami
Pno-Rosenthal — FOR PERF. JULY 13

Mr. Fischer MH 8
Faure Sonata No. 1
Vln-Roth
Pno-Toglia — FOR PERF. JULY 13

Mr. Brandis MH 11
Beethoven Op. 74
Vln-Albanese
Vln-Spies — FOR PERF. JULY 19
Vla-Kam
Vlc-Stern

Mr. Krosnick MH 10
Beethoven Op. 130
Vln-Clendenning
Vln-Chiu
Vla-Gustavsson — FOR PERF. AUG. 9
Vlc-Thornblade

Mr. Wyner MH 7
Brahms Clarinet Trio
Vlc-Gaenslen
Cl-Garcia — FOR PERF. JULY 12
Pno-Kaufman

Mr. Smirnoff MH 15
Bartok Quartet No. 5
Vln-Kim
Vln-Suzuki
Vla-Gershfeld — FOR PERF. IN JULY
Vlc-Willer

SECTION C Monday 1:30 - 3:30
Tuesday 3:45 - 5:45

Mr. Kalish MH A
Copland Sonata
Vln-Kwuon
Pno-Uchida — FOR PERF. JULY 8

Mr. Wyner MH 5
Riegger Sonatine
Vln-Ferguson
Pno-Ishii — FOR PERF. JULY 10

Mr. Lehner Highwood Gray
Beethoven Spring Sonata
Vln-Walther
Pno-Kaufman — FOR PERF. JULY 10

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 6 - 12

SECTION C CONTINUED

Monday 1:30 - 3:30
Tuesday 3:45 - 5:45

Mr. Fleisher MH 4
Schubert Sonata in A Major
Vln-Summers
Pno-Wyse FOR PERF. AUG. 9

Mr. Brandis Studio L
Mozart Sonata in A Major
Vln-Chen
Pno-Toglia FOR PERF. JULY 10

Mr. Smirnoff MH 6
Sonata No. 2 (Ives)
Vln-Roth
Pno-Root FOR PERF. JULY 9

Mr. MacCourt Theatre
Mozart K. 375
Ob-Cooper
Ob-Slowik
Cl-Spitzer FOR PERF. JULY 7
Cl-Garcia
Bsn-Rodgers
Bsn-Cortese
Hrn-Smythe
Hrn-Drake

Mr. Voisin Studio K
Previn Four Outings for Brass
Hrn-Parker
Trp-Thomas
Trp-Lester
Trb-Acosta FOR PERF. JULY 7
Tba-Amis

Mr. Levine MH 7
Beethoven Op. 70 No. 1
Vln-Clendenning
Vlc-Simkin FOR PERF. JULY 19
Pno-Rosenthal

Mr. Fischer Highwood Pink
Boccherini Quintet Op. 24 no. 4
Vln-Humphreys
Vln-Kolbinger
Vla-Yu
Vlc-Zappi
Vlc-Willer

SECTION D Monday and Friday
3:45 - 5:45

Mr. Serkin MH 8
Mozart Piano Quartet EFlat
Vln-Hunting
Vla-Dane FOR PERF. JULY 26
Vlc-Zappi
Pno-Toglia

MORE SECTION D Monday and Friday
3:45 - 5:45

Mr. Smith WestBarn
Reineck Octet
Fl-Mielens
Ob-Shapiro
Cl-Warner
Cl-Plane FOR PERF. JULY 12
Bsn-Mouser
Bsn-Ruze
Hrn-George
Hrn-Carrillo

SECTION E Thursday 3:45 - 5:45
Saturday 10:00 - 12:00

Mr. Lubman RehStage
Jalbert Songs of Gibron
Vlc-Hersh
Perc-Schulz
Pno-Uchida FOR PERF.
Sop-Conn
Cond-

SECTION F Wednesday 7:30 - 9:30
Sunday 10:00 - 12:00

Mr. Barker HS Barn
Schuller Bass Quartet
Bas-Harper
Bas-Deschenes
Bas-Dube FOR PERF. JULY 19
Bas-Rowell

SECTION G Thursday 7:30 - 9:30

Mr. Barker HS Barn
Bass Class
ALL BASSES

Mr. Smith HS 103
Flute Class
ALL FLUTES

Mr. Svoboda HS 205
Bassoon Class
ALL BASSOONS

Mr. Sebring HS 201
Horn Class
ALL HORNS

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 6 - 12

SECTION H Wednesday 3:45 - 5:45
Saturday 10:00 - 12:00

Mr. Jennings MH 5
Milhaud Trio
Vln-Jun
Cl-Shterenberg FOR PERF. JULY 12
Pno-Root

SECTION I Monday 3:45 - 5:45

Mr. Rhodes MH 7
Brahms Op. 34
Vln-Takahashi
Vln-Hytken
Vla-Long FOR PERF. JULY 26
Vlc-Wang
Pno-Ishii

Mr. Wyner MH 4
Jaffee Double Sonata
Pno-Root
Pno-Wyse FOR PERF. JULY 27

Mr. Smirnoff MH 15
Dvorak Terzetto
Vln-Grueninger
Vln-Chiu FOR PERF. JULY 7
Vla-Wu

Mr. Lehner Highwood Pink
Schoenberg Quartet No. 2
Vln-Summers
Vln-Price
Vla-Scheindlin FOR PERF. IN AUG.
Vlc-Hersh

SECTION J Saturday 10:00 - 12:00

Mr. Wyner East Barn
Perle Sonata a Cinque
Vln-Roth
Vlc-Fonda
Cl/EflCl/BCl-Warner FOR PERF. AUG. 2
BTrb-Lindblom
Pno-Toglia

Mr. Fischer Studio L
Schuller 6 Renaissance Lyrics
Vln-Arlt
Vla-Schmidt
Vlc-Kutz FOR PERF. JULY 19
Bas-Lee
Fl-Lacaille
Ob-Olson
Ten-Fahnestock

SECTION K Friday 3:45 - 5:45

Mr. Lehner Highwood Pink
Beethoven Op. 132
Vln-Chen
Vln-Ferguson FOR PERF. IN AUG.
Vla-Panner
Vlc-MacRae

Ms. Pilot VideoRoom
Harp Class
BOTH HARPISTS

SECTION L Tuesday 1:30 - 3:30

Conducting Class/Beethoven #7
Seranak
Vln-Avila
Vln-Rhee
Vla-Yu
Vlc-MacRae
Bas-Harper

SECTION M Thursday 3:45 - 5:45

Composition Class - Reading
WestBarn
Vla-Mendoza
Bas-Tzusuku
BCl-Freimuth
Trp-Dupuis
Trb-Borrelli
Hrp-Catlin
Perc-Tompkins
Fl-Shinkai------

SECTION N Wednesday 1:30 - 3:30

Mr. Schlueter Studio K
Trumpet Class
ALL TRUMPETS

Mr. Barron Studio
Trombone/Tuba Class
ALL TROMBONES/TUBA

SECTION O Tuesday 3:45 - 5:45

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSION

SECTION P Tuesday 3:45 - 5:45
Saturday 1:00 - 3:00

Mr. Jennings MH 13
Beethoven Trio
Vln-Hytken
Vla-Gustavsson FOR PERF. JULY 19
Vlc-MacRae

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SECOND WEEK
July 6 - 12

SECTION Q Wednesday 1:30 - 3:30
Saturday 1:00 - 3:00

Ms. Pilot ChMusHall
Lerdahl Imitations
Vla-Dane
Fl-Ransom FOR PERF. JULY 29
Hrp-Ritscher

Ms. Kuchment MH 12
Beethoven Op. 18 No. 5
Vln-Avila
Vln-Arlt
Vla-Wu
Vlc-Simkin

Ying Quartet
Monday - 10:00 - 12:00 - Beethoven - Mr. Rhodes - Highwood Gray
Wednesday - 10:00 - 12:00 - Bartok - Mr. Brandis - Highwood Pink
Friday - 10:00 - 12:00 - Haydn - Mr. Lehner - Highwood Gray

St. Lawrence Quartet
Tuesday - 10:00 - 12:00 - Berg - Mr. Rhodes - Highwood Gray
Thursday - 10:00 - 12:00 - Schubert - Mr. Brandis - Highwood Pink
Friday - 10:00 - 12:00 - Golijov - Mr. Fischer - Highwood Pink

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

THIRD WEEK
July 13 - 19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
8:30 - 9:15 MovementClass All Violins Fitch	8:30 - 9:15 MovementClass Violas, Cellos, Basses Fitch	8:30 - 9:15 MovementClass Pianists, Harps, Conductors, Composers Fitch	8:30 - 9:15 MovementClass Open to All Fitch	8:45 - 10:15 Chamber Music Section C	8:45 - 10:15 Chamber Music Section C
10:00 - 12:30 TMCO C-III Mr. Ozawa & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-V Mr. Ozawa & Cond.Fellows Theatre	10:00 - 12:00 Chamber Music Section B, H	8:45 - 10:15 Chamber Music Section C	10:30 - 1:00 TMCO D-II Mr. Brandis & Mr. Schuller Theatre	10:30 - 1:00 TMCO D-III Mr. Brandis & Mr. Schuller Theatre
1:30 - 3:30 Chamber Music Section F	1:30 - 3:30 Chamber Music Section A	1:00 - 6:00 FCM Program III & IV See separate schedule	10:30 - 1:00 TMCO D-I Mr. Lubman & Mr. Brandis Theatre	10:30 - 12:30 Piano Class Mr. Kalish, Mr. Fleisher, Mr. Wyner Hawthorne	1:30 - 3:30 Chamber Music Section I
1:30 - 3:30 Cello Masterclass Mr. Krosnick, Mr. Fischer ChMusHall	3:45 - 5:45 Chamber Music Section B, G	7:00 - 11:00 FCM Program I & II See separate schedule	1:30 - 3:30 Chamber Music Section A, D	1:30 - 3:30 Chamber Music Section E	1:30 - 6:00 FCM Program I & II See separate schedule
1:30 - 3:30 Violin Audition Class Mr. Brandis WestBarn	8:30 TMCO Concert C Mr. Ozawa & Cond.Fellows Theatre	8:30 - 10:30 Chamber Music Section E	3:45 - 6:15 FCM Program III, IV See separate schedule	1:30 - 6:00 FCM Programs III, IV See separate schedule	SUNDAY 19
3:45 - 6:15 TMCO C-IV Mr. Ozawa & CondFellows Theatre			7:00 - 11:00 FCM Program I, II See separate schedule		10:00 Chamber Concert III Theatre
7:30 - 9:30 Video Movement Class Fitch			7:30 - 9:30 MasterClass-All instrumentalists welcome Mr. Levine Hall Art		8:30 Chamber/Vocal Concert Theatre
7:30 - 9:30 Viola Masterclass Mr. Rhodes Hall Art			8:30 - 10:30 Chamber Music Section E		
8:30 Sonata Recital IV with ChamberMus Theatre					

TANGLEWOOD MUSIC CENTER
CONDUCTING PROGRAMS

THIRD WEEK
July 13 - 19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
		8:30 - 9:15 MovementClass All conductors Fitch			
10:00 - 12:30 TMCO C-III Mr. Ozawa & Cond.Fellows Theatre	10:00 - 12:30 TMCO C-V Mr. Ozawa & Cond.Fellows Theatre		10:30 - 1:00 TMCO D-I Mr. Lubman Theatre	10:30 - 1:00 TMCO D-II Mr. Brandis & Mr. Schuller Theatre	10:30 - 1:00 TMCO D-III Mr. Brandis & Mr. Schuller Theatre
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Cond.Fellows Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Norrington Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	
					SUNDAY 19
3:45 - 6:15 TMCO C-IV Mr. Ozawa & Cond.Fellows Theatre	3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		10:00 Chamber Concert III Theatre
7:30 - 9:30 Video Movement Class Fitch					8:30 Chamber/Vocal Concert Theatre
8:30 Sonata Recital IV with ChamberMus Theatre	8:30 TMCO Concert C Mr. Ozawa & Cond.Fellows Theatre				

TANGLEWOOD MUSIC CENTER
Composition

THIRD WEEK
July 13 - 19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
1:30 - 3:30 PercSeminar Mr. Kraft RehStage 4:00 - 6:00 Seminar Mr. Kraft Hawthorne 7:30 - 9:30 Video Movement Class Fitch 8:30 Sonata Recital IV with ChamberMus Theatre	8:30 TMCO Concert C Mr. Ozawa & Cond.Fellows Theatre			4:00 - 6:00 Seminar Mr. Schuller Hawthorne	SUNDAY 19 10:00 Chamber Concert III Theatre 8:30 Chamber/Vocal Concert Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program THIRD WEEK
July 13- 19

FESTIVAL OF CONTEMPORARY MUSIC

PROGRAM I

Wed. 15th
Jaffee 7:00 - 8:30 pm
MH 4
Tuerke 7:00 - 9:00 pm
East Barn
Lindroth 9:30 - 11:00
EastBarn

Thu. 16th
Jaffee 7:00 - 8:30 pm
MH 4
Tuerke 7:00 - 8:30 pm
EastBarn
Lindroth 9:00 - 11:00
EastBarn

Sat. 18th
Tuerke 1:30 - 3:00
EastBarn
Lindroth 3:00 - 4:00
EastBarn
Jaffee 4:00 - 6:00
MH 4

PROGRAM II

Wed. 15th
Hartke 7:00 - 8:00 pm
WestBarn
Lerdahl 7:00 - 9:00
Hawthorne
Salonen 8:00 - 9:30
WestBarn
Wyner 9:00 - 11:00
Hawthorne

Thu. 16th
Salonen 7:00 - 8:30 pm
WestBarn
Lerdahl 7:00 - 9:00 pm
Hawthorne
Hartke 8:30 - 9:30
WestBarn
Wyner 9:00 - 11:00
Hawthorne

Sat. 18th
Wyner 1:30 - 3:30
Hawthorne
Hartke 1:30 - 3:00
WestBarn
Lerdahl 3:30 - 6:00
Hawthorne
Salonen 4:00 - 6:00
WestBarn

TANGLEWOOD MUSIC CENTER
Fellowship Program

FESTIVAL OF CONTEMPORARY MUSIC

THIRD WEEK
July 13 - 19

PROGRAM III

Wed. 15th
Rouse 1:00 - 2:30
Rouse
Dallapiccola 2:40 - 4:30
WestBarn
Berger 4:40 - 6:00
WestBarn

Thur. 16th
Rouse 3:45 - 4:15
WestBarn
Dallapiccola 4:25 - 5:15
WestBarn
Berger 5:25 - 6:15
WestBarn

Fri. 17th
Druckman 1:30 - 2:20
WestBarn
Davies 2:30 - 3:00
WestBarn
Henze 3:00 - 3:30
WestBarn
Dallapiccola 3:40 - 4:30
WestBarn
Berger 4:40 - 6:00
WestBarn

PROGRAM IV

Wed. 15th
Panufnik 1:00 - 2:30
MH 10
Wheeler 1:00 - 2:30
MH 11
Harbison 1:00 - 3:00
RehStage
Perle 3:00 - 6:00
RehStage

Thu. 16th
Panufnik 3:45 - 5:00
MH 10
Wheeler 3:45 - 5:00
MH 11
Harbison 3:45 - 5:00
RehStage
Perle 3:45 - 6:15
Hawthorne

Fri. 17th
Panufnik 1:30 - 3:00
MH 10
Wheeler 1:30 - 3:00
MH 11
Harbison 1:30 - 3:30
RehStage
Perle 3:30 - 6:00
RehStage

FCM CONCERT I
Monday, July 27, 8:30, Theatre

Golijov, Yiddishbuk
St. Lawrence Quartet

Primosch, String Quartet
Ying Quartet

Tuerke, Oktett
Mr. Koenigs
Vln-Kwuon
Vla-Long
Vlc-Simkin
Bas-Pickett
Cl-Spitzer
Bsn-Rodgers
Hrn-Drake
BTrb-Lindblom

Lindroth, Stomp
Mr. Meier
Vln-Grueninger
Vla-Scheindlin
Vlc-MacRae
Fl-Mielens
Ob-Bishop
Cl-Plane
Hrn-Parker
Trb-Kamp
Pno-Ishii
Hrp-Catlin

FCM CONCERT II
Wednesday, July 29, 8:30, Theatre

Hartke, Wir Kussen Ihmen Tausand Mal
Vln-Roth
Vla-Kam
Vlc-Willer
Cl-Garcia
Hrn-George
Fortepiano-Rosenthal

Wyner, Amadeus Billiard
Vln-Summers
Vla-Gershfeld
Bas-Dube
Bsn-Cortese
Hrn-Garcia
Hrn-Smythe

Lerdahl, Imitations
Vla-Dane
Fl-Ransom
Harp-Ritscher

Salonen, Floof
Mr. Lubman
Vlc-Stern
Cl/Contra-Freimuth
Perc-Bjorlin
Pno-Toglia
Synth-
Sop-Momjian

Rouse, Bonham
Perc-Bjorlin
Perc-Florio
Perc-Jones
Perc-McNutt
Perc-Schulz
Perc-Tompkins
Perc-Rosenberg
Perc-Sakofsky

FCM PROGRAM III - Saturday, August 1 - 2:00, Theatre

The following players are in the chamber orchestra; please check each piece to find your assignments.

First violins
Ferguson
Spies
Arlt
Grueninger
Takahashi
Jun
Ahern
Hytken

Second violins
Clendenning
Rhee
Avila
Kim
Humphreys
Walther
Price
Kolbinger

Violas
Gershfeld
Schmidt
Haverkamp
Wu
Mendoza
Yu

Cellos
Gaenslen
Stern
Wang
Zappi
Willer
Kutz

Basses
Manzo
Lee
Tsuzuku

Flutes
Lacaille
Ransom

Oboes
Olson
Shapiro

Clarinets
Shterenberg
Garcia
Spitzer + bass

Bassoons
Mouser
Ruze

Horns
George
Smythe
Carrillo

Trumpets
Knopp
Ferrari

Trombones
Acosta
Borrelli

Percussion
McNutt
Tompkins
Florio

Piano
Wyse
Celesta
Kaufman

Harp
Ritscher

Synthesizer

Saxes
Leonard

Piano solo - Peter Serkin (Henze)

FCM PROGRAM III - Saturday, August 1 - 2:00 - Theatre

Rouse, Iscariot
Mr. Harbison
ALL STRINGS
Fl-Lacaille
Ob-Olson
Ob-Shapiro
Cl-Shterenberg
Bsn-Mouser
Bsn-Ruze
Hrn-George
Hrn-Smythe
Hrn-Carrillo
Trp-Knopp
Trp-Ferrari
Perc-McNutt
Perc-Tompkins
Cel-Kaufman

Davies, Threnody
Mr. Davies
ALL STRINGS
Ob-Olson
Ob-Shapiro
Bsn-Ruze
Bsn- Mouser
Hrn-George
Hrn-Smythe
Trp-Knopp
Trp-Ferrari
Timp-Florio

Druckman, Nor Spell
Nor Charm
Mr. Davies
ALL STRINGS
Fl-Lacaille
Ob-Olson
Ob-Shapiro
Cl-Shterenberg
Cl-Garcia
Bsn-Ruze
Bsn-Mouser
Hrn-Smythe
Hrn-Carrillo
Pno-Wyse
Synth-

Henze, Ave Verum
Mr. Davies
Vln-Ferguson
Vln-Spies
Vln-Arlt
Vln-Grueninger
Vla-Gershfeld
Vla-Schmidt
Vla-Haverkamp
Vlc-Gaenslen
Vlc-Stern
Vlc-Wang
Bas-Manzo
Fl-Ransom
Fl/picc-Lacaille
Ob-Shapiro
Ob/EH-Olson
Cl-Garcia
Cl/BCl-Spitzer
SopSax- Leonard
Bsn-Mouser
Hrn-Carrillo
Hrn-George
Trp-Ferrari
Trp-Knopp
Trb-Borelli
Trb-Acosta
Perc-Tompkins
Perc-McNutt
Perc-Florio
Hrp-Ritscher
Cel-Kaufman
Solo Pno-Serkin

Berger, Perspectives II
Mr. Hoose
1st Vlns
Ferguson
Takahashi
Jun
Ahern
2nd Vlns
Clendenning
Humphreys
Walther
Price
Vla-Gershfeld
Vla-Wu
Vla-Mendoza
Vla-Yu
Vlc-Gaenslen
Vlc-Zappi
Vlc-Willer
Vlc-Kutz
Bas-Manzo
Bas-Lee
Fl-Lacaille
Fl/picc-Ransom
Ob-Shapiro
Cl-Garcia
Bsn-Mouser
Hrn-Smythe
Trb-Acosta
Perc-Tompkins
Hrp-Ritscher
Pno-Kaufman
Cel-Wyse

Dallapiccola, An Mathilde
Mr. Harbison
1st Vlns
Ferguson
Hytken
Grueninger
Jun
2nd Vlns
Clendenning
Kolbinger
Avila
Kim
Vla-Gershfeld
Vla-Schmidt
Vla-Haverkamp
Vla-Mendoza
Vlc-Gaenslen
Vlc-Wang
Vlc-Zappi
Vlc-Kutz
Bas-Manzo
Bas-Tsuzuku
Fl-Ransom
Ob-Shapiro
Ob-Olson
Cl-Garcia
Cl-Shterenberg
BCl-Spitzer
Altosax-Leonard
Bsn-Ruze
Hrn-Carrillo
Hrn-George
Trp-Ferrari
Trb-Borrelli
Perc-Florio
Perc-McNutt
Perc-Tompkins
Hrp-Ritscher
Cel-Wyse
Sop-Cho

FCM PROGRAM IV - Sunday, August 2, 10:00 , Theatre

Panufnik, String Sextet
Vln-Albanese
Vln-Shiragami
Vla-Gustavsson
Vla-Long
Vlc-Chapman
Vlc-Thornblade

Wheeler, Shadow Bands
Vln-Chiu
Vla-Panner
Vlc-Hersh

Perle, Sonata a Cinque
Vln-Roth
Vlc-Fonda
Cl/E-fl/B-Warner
BTrb-Lindblom
Pno-Toglia

Harbison, Due Libri
Vln-Chen
Vla-Scheindlin
Vlc-Simkin
Bas-Deschenes
Fl-Kvam
Ob-Cooper
Cl-Plane
BCl-Freimuth
Hrn-Parker
Cel/conductor-Wyner

TANGLEWOOD MUSIC CENTER
Fellowship Program — THIRD WEEK
Chamber Music — July 13 - 19

SECTION A Tuesday and Thursday
1:30 - 3:30

Mr. MacCourt MH 11
VillaLobos Quintet
Fl-Kvam
Ob-Bishop
Cl-Shterenberg FOR PERF. JULY 19
Bsn-Pain
Hrn-Garcia

Mr. Krosnick MH 10
Beethoven Quartet Op. 130
Vln-Clendenning
Vln-Chiu FOR PERF. AUG. 9
Vla-Gustavsson
Vlc-Thornblade

Mr. Smirnoff MH 15
Bartok Quartet #5
Vln-Kim
Vln-Suzuki
Vla-Gershfeld
Vlc-Willer

Mr. Brandis MH 13
Beethoven Op. 74
Vln-Albanese
Vln-Spies
Vla-Kam FOR PERF. JULY 19
Vlc-Stern

Mr. Lehner Highwood Pink
Schoenberg Quartet #2
Vln-Summers
Vln-Price
Vla-Scheindlin FOR PERF. AUG. 19 PM
Vlc-Hersh

Mr. Jennings Studio L
Ravel Quartet
Vln-Grueninger
Vln-Avila FOR PERF. AUG. 5
Vla-Schmidt
Vlc-Chapman

Mr. Serkin MH 8
Messiaen Quartet for the End of Time
Vln-Kwuon
Vlc-Fonda
Cl-Plane FOR PERF. AUG. 18
Pno-Wyse

Mr. Lefkowitz Highwood Gray
Mozart K. 421
Vln-Rhee
Vln-Takahashi
Vla-Haverkamp FOR PERF. JULY 19
Vlc-Wang

Mr. Smith WestBarn
Ravel Mallarme Songs
Vln-Ahern
Vln-Kolbinger
Vla-Yu
Vlc-Kutz
Fl-Shinkai
Fl-Ransom
Cl-Spitzer FOR PERF.
Cl-Garcia JULY 26
Pno-McLean
Sop-Roland

SECTION B Tuesday 3:45 - 5:45
Wednesday 10:00 - 12:00

Mr. MacCourt MH 11
Harbison Wind Quintet
Fl-Mielens
Ob-Shapiro
Cl-Warner FORPERF. JULY 26
Bsn-Mouser
Hrn-Garcia

Mr. Levine MH 6
Beethoven Op. 70 no. 1
Vln-Clendenning
Vlc-Simkin FOR PERF. JULY 19
Pno-Rosenthal

Mr. Lehner Highwood Pink
Beethoven Op. 132
Vln-Chen
Vln-Ferguson
Vla-Panner FOR PERF. IN AUG.
Vlc-MacRae

Mr. Smirnoff Hawthorne
Webern Geistliche Lieder Op. 15
Vln/Vla-Gustavsson
Fl-Shinkai
BCl-Freimuth (also clarinet)
Trp-Dupuis FOR PERF. JULY 26 VOCAL
Hrp-Catlin
Sop-Hodges

Mr. Serkin MH 8
Mozart PIano Quartet
Vln-Hunting
Vla-Dane
Vlc-Za-pi FOR PERF. JULY 26
Pno-Toglia

Coach TBA MH 6
Poulenc Trio
Ob-Slowik
Bsn-Ruze
Pno-Kaufman FOR PERF. JULY 26

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 13 - 19

MORE SECTION B Tuesday 3:45 - 5:45
Wednesday 10:00 - 12:00

Mr. Fleisher MH 4
Brahms Horn Trio
Vln-Summers
Hrn-George FOR PERF. AUG. 5
Pno-Uchida

Mr. Fischer Theatre
Schuller 6 Renaissance Lyrics
Vln-Arlt
Vla-Schmidt
Vlc-Kutz FOR PERF. JULY 19
Bas-Lee
Fl-Lacaille
Ob-Olson
Ten-Fahnestock

Mr. Lubman RehStage
Jalbert Songs of Gibron
Vlc-Hersh
Perc-Schulz FOR PERF. JULY 19
Pno-Horne
Sop-Conn

SECTION C Thursday, Friday, Saturday
8:45 - 10:15 am

Mr. Krosnick MH 10
Mozart K. 581
Vln-Arlt
Vln-Walther
Vla-Kam FOR PERF. AUG. 10
Vlc-Simkin
Cl-Warner

Mr. Kalish MH A
Schubert Piano Trio B-flat
Vln-Albanese
Vlc-Gaenslen FOR PERF. AUG. 5
Pno-Toglia

Mr. Levine RehStage
Schubert Octet
Vln-Humphreys
Vln-Reiche
Vla-Scheindlin FOR PERF. AUG. 18
Vlc-Kutz
Bas-Manzo
Cl- Shterenberg
Bsn-Cortese
Hrn-Drake

MORE SECTION C Thursday, Friday, Saturday
8:45 - 10:15 am

Mr. Brandis Theatre
Mendelssohn Octet
Vln-Shiragami
Vln-Roth
Vln-Rhee
Vln-Jun FOR PERF. AUG. 5
Vla-Dane
Vla-Mendoza
Vlc-Wang
Vlc-Zappi

Mr. Jennings MH 13
Beethoven Trio
Vln-Hytken
Vla-Gustavsson FOR PERF. JULY 19
Vlc-MacRae

SECTION D Thursday 1:30 - 3:30

Mr. Bolter Studio K
Heiss Quartet for 4 Trombones
Tro-Kamp
Trb-Acosta FOR PERF. JULY 19
Trb-Borrelli
Trb-Lindblom

MR. Wyre RehStage
Percussion Class
ALL PERCUSSIONISTS

SECTION E Wednesday and Thursday 8:30 - 10:30 P
Friday 1:30 - 3:30

Mr. Barker Hall Mus Wed/Thu; ChMusHall Fri
Schuller Bass Quartet
Bas-Harper
Bas-Deschenes
Bas-Dube FOR PERF. JULY 19
Bas-Rowell

SECTION F Monday 1:30 - 3:30

Mr. Rhodes MH 7
Brahms Op. 34
Vln-Takahashi
Vln-Hytken
Vla-Long FOR PERF. JULY 26
Vlc-Wang
Pno-Ishii

Mr. Kraft RehSTage
Percussion Seminar
ALL PERCUSSIONISTS

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 13 - 19

SECTION G Tuesday 3:45 - 5:45

Mr. Krasner Krasner Residence
Master Class
Vln-Takahashi
Vln-Shiragami
Vln-Roth
Vln-Albanese

SECTION H

Wednesday 10:00 - 12:00

Mr. Krasner Krasner Residence
Haydn Op. 55 #2 Master class
Vln-Ahern
Vln-Huang
Vla-Long
Vlc-Fonda

SECTION I Saturday 1:30 - 3:30

Mr. Krasner Krasner Residence
Beethoven Op. 18 #3 Master class
Vln-Reiche
Vln-Jun
Vla-Scheindlin
Vlc-Chapman

TO BE ARRANGED BETWEEN COACH AND DUO

Mr. Smirnoff
Ives Sonata #2
Vln-Roth
Pno-Toglia FOR PERF. JULY 19 PM

St. Lawrence Quartet
Tuesday 10:00 - 12:00 - Berg - Rhodes - Highwood Gray
Wednesday 10:00 - 12:00 - Haydn - Brandis - Highwood Gray
(other times to be arranged between Quartet and Mr. Brandis)
Thursday 10:00 - 12:00 - Golijov - Fischer - Highwood Pink

Ying Quartet
Monday 10:00 - 12:00 - Beethoven - Rhodes - Highwood Pink/also 4:00 - 6:00 - Primosch-Krosnick
Tuesday 10:00 - 12:00 - Bartok - Brandis - Highwood Pink
Thursday 10:00 - 12:00 - Haydn - Lehner - Highwood Gray
Friday 10:00 - 12:00 = Primosch - Krosnick - Highwood Pink

COMING ATTRACTION

Schumann Andante & Variations
Vlc-Fonda
Vlc-Kutz FOR PERF. AUG. 5
Hrn-Parker
Pno-Kaufman
Pno-Root

RUNTHROUGH FOR MONDAY JULY 13 CONCERT - THEATRE

Beethoven Op. 18 #3 - Monday 9:00 - 9:45 am
Harbison Duo - Monday 1:15 - 2:00
Faure Sonata - Monday 2:00 - 2:45
Schoenberg - Monday 2:45 - 3:30

schedule

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FOURTH WEEK
July 20 - 26

MONDAY 20	TUESDAY 21	wednesday 22	THURSDAY 23	FRIDAY 24	SATURDAY 25
8:30 - 9:15 MovementClass Open to all Fitch	8:30 - 9:15 MovementClass Open to all Fitch	8:30 - 9:15 MovementClass Open to all Fitch	8:30 - 9:15 MovementClass Open to all Fitch		8:30 - 9:15 MovementClass Open to all Fitch
8:45 - 10:15 Chamber Music Section B	8:45 - 10:15 Chamber Music Section C, D	8:45 - 10:15 Chamber Music Section B	8:45 - 10:15 Chamber Music Section C, D	8:45 - 10:15 Chamber Music Section B	8:45 - 10:15 Chamber Music Section C
10:30 - 1:00 TMCO D-IV Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO D-V Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO D-VI Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO D-VII Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO E-I Mr. Harbison;Mr. Spano,Mr. Lubman Theatre	10:30 - 12:30 Piano Class Mr. Kalish, Mr. Fleisher, Mr. Wyner EastBarn
1:30 - 3:30 Chamber Music Section D, F				10:30 - 12:30 PianoMasterClass Mr. Hollander EastBarn	10:30 - 1:00 TMCO E-II Mr. Harbison, Mr. Spano, Mr. Lubman Theatre
1:30 - 3:30 CelloMasterClass Mr. Krosnick ChMusicHall	1:30 - 3:30 Chamber Music Section A, G	1:30 - 6:00 FCM Programs III & IV See separate schedule	1:30 - 3:30 Chamber Music Section A, H	1:30 - 6:00 FCM Programs I & II See separate schedule	1:30 - 6:00 FCM Programs III & IV See separate schedule
3:45 - 6:15 FCM Programs III & IV See separate schedule					7:00 - 8:30 Chamber Music Section E
	3:45 - 6:15 FCM Programs I & II See separate schedule		3:45 - 6:15 FCM Programs III & IV See separate schedule		SUNDAY 26
7:30 - 9:30 Video Movement Class Fitch					8:30 - 9:15 Movement Class Open to all Fitch
7:30 - 9:30 ViolaMasterClass Mr. Rhodes Hall ArtRm	7:00 - 11:00 FCM Programs III & IV See separate Schedule	7:00 - 11:00 FCM Programs I & II See separate Schedule	8:30 TMCO Concert D Mr. Brandis, Mr. Schuller Theatre	7:00 - 8:30 Chamber Music Section E	10:00 Chamber Concert V Theatre
7:00 - 11:00 FCM Programs I & II See separate schedule					10:00 - 12:00 Chamber Music Section I
					4:30 - 11:00 FCM Programs I & II See separate schedule

TANGLEWOODMUSIC CENTER
Conducting Programs

FOURTH WEEK
July 20 - 26

MONDAY 20	tuesday 21	WEDNESDAY 22	THURSDAY 23	FRIDAY 24	SATURDAY 25
8:30 - 9:15 MovementClass Open to all Fitch	8:30 - 9:15 Movement Class Open to all Fitch	8:30 - 9:15 Movement Class Open to all Fitch	8:30 - 9:15 Movement Class Open to all Fitch		8:30 - 9:15 Movement Class Open to all Fitch
10:30 - 1:00 TMCO D-IV Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO D-V Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO D-VI Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO D-VII Mr. Brandis, Mr. Schuller Theatre	10:30 - 1:00 TMCO E-I Mr. Harbison, Mr. Spano, Mr. Lubman Theatre	10:30 - 1:00 TMCO E-II Mr. Harbison, Mr. Spano, Mr. Lubman Theatre
					SUNDAY 26
1:30 Seminar Mr. Kaplan Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Schuller Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 2:30 Seminar Mr. Meier Theatre	8:30 - 9:15 Movement Class Open to all Fitch
	3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		10:00 Chamber Concert V Theatre
7:30 - 9:30 Video Movement Class Fitch			8:30 TMCO Concert D Mr. Brandis, Mr. Schuller Theatre		

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FOURTH WEEK
July 20 - 26

MONDAY 20	TUESDAY 21	WEDNESDAY 22	THURSDAY 23	FRIDAY 24	SATURDAY 25
8:30 - 9:15 MovementClass Open to all Fitch	8:30 - 9:15 MovementClass Open to all Fitch	8:30 - 9:15 MovementClass Open to all Fitch 11:00 - 12:00 Seminar Mr. Williams Hawthorne	8:30 - 9:15 Movement Class Open to all Fitch		8:30 - 9:15 Movement Class Open to all Fitch
4:00 - 6:00 Seminar Mr. Schuller Hawthorne 7:30 - 9:30 Video Movement Class Fitch			8:30 TMCO Concert D Mr. Brandis, Mr. Schuller Theatre	4:00 - 6:00 Seminar Hawthorne	SUNDAY 26 8:30 - 9:15 Movement Class Open to all Fitch 10:00 Chamber Concert V Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
FESTIVAL OF CONTEMPORARY MUSIC

FOURTH WEEK
July 20 - 26

PROGRAM I

Monday 20th
Jaffee 7:00 - 8:30
MH 4
Lindroth 7:00 - 8:45 pm
EastBarn
Tuerke 9:00 - 11:00
EastBarn

Tuesday21st
Jaffee 3:45 - 5:45
MH 4
Tuerke 3:45 - 4:45
ChMusHall
Lindroth 5:15 - 6:15
ChMusHall

Wed. 22nd
Jaffee 7:00 - 8:30 pm
MH 4
Lindroth 7:00 - 9:00
EastBarn
Tuerke 9:15 - 11:00
East Barn

Friday 24th
Jaffee 1:30 - 3:30
MH 4
Lindroth 1:30 - 3:00
ChMusHall
Tuerke 3:15 - 5:00
ChMusHall

Sunday 26th
Jaffee 7:00 - 8:30 pm
MH 4
Tuerke 7:00 - 8:30
EastBarn
Lindroth 9:00 - 11:00
EastBarn

PROGRAM II

Monday 20th
Rouse 7:00 - 8:30 pm
RehStage
Hartke 7:00 - 9:00
WestBarn
Lerdahl 7:00 - 9:00
Hawthorne
Salonen 9:15 - 11:00
WestBarn
Wyner 9:15 - 11:00
Hawthorne

Tuesday 21st
Rouse 3:45 - 5:45
RehStage
Salonen 3:45 - 5:15
WestBarn
Lerdahl 3:45 - 5:00
Hawthorne
Wyner 5:15 - 6:15
Hawthorne

Wednesday 22nd
Rouse 7:00 - 8:30 pm
RehStage
Hartke 7:00 - 8:30
WestBarn
Lerdahl 7:00 - 9:00
Hawthorne
Wyner 9:15 - 11:00
Hawthorne
Salonen 9:15 - 11:00
WestBarn

Friday 24th
Rouse 1:30 - 3:30
RehStage
Hartke 1:30 - 3:00
WestBarn
Lerdahl 1:30 - 3:30
Hawthorne
Wyner 4:00 - 6:00
RehStage
Salonen 3:15 - 6:00
WestBarn

Sunday 26th

Salonen 4:30 - 7:30
Theatre
Rouse 7:00 - 8:30 pm
RehStage

Hartke 7:00 - 8:30 pm
WestBarn
Lerdahl 7:00 - 9:00
Hawthorne
Wyner 9:15 - 11:00
Hawthorne

TANGLEWOOD MUSIC CENTER
Fellowship Program
FESTIVAL OF CONTEMPORARY MUSIC

FOURTH WEEK
July 20 - 26

PROGRAM III

Monday 20th
Dallapiccola 3:45 - 5:00
WestBarn
Berger 5:15 - 6:15
WestBarn

Tuesday 21st
Druckman 7:00 - 9:15 pm/WestBarn
Henze 9:30 - 10:15
WestBarn
Davies 10:25 - 11:00
WestBarn

Wednesday 22nd
Rouse 1:30 - 2:15
WestBarn
Druckman 3:45 - 5:15
WestBarn
Davies 5:30 - 6:00
WestBarn
Henze 2:30 - 3:30
WestBarn

Thursday 23rd
Rouse 3:15 - 4:45
WestBarn
Berger 5:15 - 6:15
WestBarn

Saturday 25th
Dallapiccola 1:30 - 3:00
WestBarn
Henze 3:15 - 4:00
WestBarn
Druckman 4:15 - 6:00
WestBarn

Program IV

Monday 20th
Panufnik 3:45 - 4:30
MH 10
Wheeler 3:45 - 4:45
MH 11
Harbison 3:45 - 4:45
RehStage
Perle 5:00 - 6:15
RehStage

Tuesday 21st
Perle 7:00 - 8:45 pm
HS Fitch
Panufnik 7:00 - 8:30
HS Art
Wheeler 7:00 - 9:99
HS Music
Harbison 9:00 - 11:00
HS Fitch

Wednesday 22nd
Wheeler 1:30 - 3:00
MH 11
Panufnik 1:30 - 3:00
MH 10
Harbison 1:30 - 3:30
RehStage
Perle 3:45 - 6:00
RehStage

Thursday 23rd
Wheeler 3:45 - 4:45
MH 11
Panufnik 3:45 - 4:45
MH 10
Perle 3:45 - 5:00
RehStage
Harbison 5:15 - 6:15
RehStage

Saturday 25th
Panufnik 1:30 - 3:00
MH 10
Wheeler 1:30 - 3:00
MH 11
Harbison 1:30 - 3:30
EastBarn
Perle 3:45 - 6:00
EastBarn

REVISED

FCM CONCERT I
Monday, July 27, 8:30, Theatre

Golijov, Yiddishbuk
St. Lawrence Quartet

Primosch, String Quartet
Ying Quartet

Tuerke, Oktett
Mr. Koenigs
Vln-Kwuon
Vla-Long
Vlc-Simkin
Bas-Pickett
Cl-Spitzer
Bsn-Rodgers
Hrn-Drake
BTrb-Lindblom

Lindroth, Stomp
Mr. Lubman
Vln-Grueninger
Vla-Scheindlin
Vlc-MacRae
Fl-Mielens
Ob-Bishop
Cl-Plane
Hrn-Parker
Trb-Kamp
Pno-Ishii
Hrp-Catlin

FCM CONCERT II
Wednesday, July 29, 8:30, Theatre

Hartke, Wir Kussen Ihmen Tausand Mal
Vln-Roth
Vla-Kam
Vlc-Willer
Cl-Garcia
Hrn-George
Fortepiano-Rosenthal

Wyner, Amadeus Billiard
Vln-Summers
Vla-Gershfeld
Bas-Tsuzuku
Bsn-Cortese
Hrn-Garcia
Hrn-Smythe

Lerdahl, Imitations
Vla-Dane
Fl-Ransom
Harp-Ritscher

Salonen, Floof
Mr. Lubman
Vlc-Stern
Cl/Contra-Freimuth / Clar-Warner
Perc-Bjorlin
Pno-Toglia
Synth-
Sop-Parekh

Rouse, Bonham
Perc-Bjorlin
Perc-Florio
Perc-Jones
Perc-McNutt
Perc-Schulz
Perc-Tompkins
Perc-Rosenberg
Perc-Sakofsky

FCM PROGRAM III - Saturday, August 1 - 2:00, Theatre

REVISED

The following players are in the chamber orchestra; please check each piece to find your assignments.

First violins
Ferguson
Spies
Arlt
Grueninger
Takahashi
Jun
Ahern — Reiche
Hytken — Huang

Second violins
Clendenning
Rhee
Avila
Kim
Humphreys
Walther — Hunting
Price — Suzuki
Kolbinger

Violas
Gershfeld
Schmidt
Haverkamp
Wu
Mendoza
Yu

Cellos
Gaenslen
Stern
Wang
Zappi
Willer
Kutz

Basses
Manzo
Lee
Tsuzuku

Flutes
Shinkai
Ransom

Oboes
Olson
Shapiro

Clarinets
Shterenberg
Garcia
Spitzer + bass

Bassoons
Mouser
Ruze

Horns
George
Smythe
Carrillo

Trumpets
Knopp
Ferrari / Dupuis

Trombones
Acosta
Borrelli

Percussion
McNutt — Schulz
Tompkins — Bjorland
Florio — Jones

Piano
Wyse

Celesta
Kaufman

Harp
Cátlin

Synthesizer
Uchida

Saxes
Leonard

Piano solo - Peter Serkin (Henze)

REVISED

FCM PROGRAM III - Saturday, August 1 - 2:00 - Theatre

Rouse, Iscariot
Mr. Harbison
ALL STRINGS
Fl-Ransom
Ob-Olson
Ob-Shapiro
Cl-Shterenberg
Bsn-Mouser
Bsn-Ruze
Hrn-George
Hrn-Smythe
Hrn-Carrillo
Trp-Knopp

Perc-McNutt
Perc-Tompkins
Cel-Kaufman

Davies, Threnody
Mr. Davies
ALL STRINGS
Ob-Olson
Ob-Shapiro
Bsn-Ruze
Bsn- Mouser
Hrn-George
Hrn-Smythe
Trp-Knopp
Trp-Ferrari
Timp-Florio

Druckman, Nor Spell Nor Charm
Mr. Davies
ALL STRINGS
Fl-Shinkai
Ob-Olson
Ob-Shapiro
Cl-Shterenberg
Cl-Garcia
Bsn-Ruze
Bsn-Mouser
Hrn-Smythe
Hrn-Carrillo
Pno-Wyse
Synth-

Henze, Ave Verum
Mr. Davies
Vln-Ferguson
Vln-Spies
Vln-Arlt
Vln-Grueninger
Vla-Gershfeld
Vla-Schmidt
Vla-Haverkamp
Vlc-Gaenslen
Vlc-Stern
Vlc-Wang
Bas-Manzo
Fl-Ransom
Fl/picc-Shinkai
Ob-Shapiro
Ob/EH-Olson
Cl-Garcia
Cl/BCl-Spitzer
SopSax- Leonard
Bsn-Mouser
Hrn-Carrillo
Hrn-George
Trp-Ferrari
Trp-Knopp
Trb-Borelli
Trb-Acosta
Perc-Tompkins
Perc-McNutt
Perc-Florio
Hrp- Catlin
Cel-Kaufman
Solo Pno-Serkin

Berger, Perspectives II
Mr. Hoose
1st Vlns
Ferguson
Takahashi
Jun
Ahern
2nd Vlns
Clendenning
Humphreys
Walther
Price
Vla-Gershfeld
Vla-Wu
Vla-Mendoza
Vla-Yu
Vlc-Gaenslen
Vlc-Zappi
Vlc-Willer
Vlc-Kutz
Bas-Manzo
Bas-Lee
Fl-Shinkai
Fl/picc-Ransom
Ob-Shapiro
Cl-Garcia
Bsn-Mouser
Hrn-Smythe
Trp-Dupuis
Perc-Tompkins
Hrp-Catlin
Pno-Kaufman
Cel-Wyse

Dallapiccola, An Mathilde
Mr. Harbison
1st Vlns
Ferguson
Hytken
Grueninger
Jun
2nd Vlns
Clendenning
Kolbinger
Avila
Kim
Vla-Gershfeld
Vla-Schmidt
Vla-Haverkamp
Vla-Mendoza
Vlc-Gaenslen
Vlc-Wang
Vlc-Zappi
Vlc-Kutz
Bas-Manzo
Bas-Tsuzuku
Fl-Ransom
Ob-Shapiro
Ob-Olson
Cl-Garcia
Cl-Shterenberg
BCl-Spitzer
Altosax-Leonard
Bsn-Ruze
Hrn-Carrillo
Hrn-George
Trp-Ferrari
Trb-Borrelli
Perc-Florio
Perc-McNutt
Perc-Tompkins
Hrp- Catlin
Cel-Wyse
Sop-Cho

PLEASE NOTE CAREFULLY -- THE PHRASE "ALL STRINGS" UNDER ROUSE, DAVIES AND DRUCKMAN MEANS ALL STRINGS LISTED IN THE CHAMBER ORCHESTRA FOR PROGRAM III. PROGRAM III DOES NOT INCLUDE ALL STRINGS IN THE FELLOWSHIP ORCHESTRA.

REVISED

FCM PROGRAM IV - Sunday, August 2, 10:00 , Theatre

Panufnik, String Sextet
Vln-Albanese
Vln-Shiragami
Vla-Gustavsson
Vla-Long
Vlc-Chapman
Vlc-Thornblade

Wheeler, Shadow Bands
Vln-Chiu
Vla-Panner
Vlc-Hersh

Perle, Sonata a Cinque
Vln-Roth
Vlc-Fonda
Cl/E-fl/B-Warner
BTrb-Lindblom
Pno-Toglia

Harbison, Due Libri
Vln-Chen
Vla-Scheindlin
Vlc-Simkin
Bas- Pickett
Fl-Kvam
Ob-Cooper
Cl-Plane
BCl-Freimuth
Hrn-Parker
Cel/conductor- Wyner

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 20 - 26

SECTION A Tuesday and Thursday
1:30 - 3:30

Mr. Krosnick MH 10
Beethoven Op. 130
Vln-Clendenning
Vln-Chiu
Vla-Gustavsson FOR PERF. AUG. 16
Vlc-Thornblade

Mr. Lehner Highwood Pink
Schoenberg Quartet No. 2
Vln-Summers
Vln-Price
Vla-Scheindlin FOR PERF. AUG. 19 PM
Vlc-Hersh

Mr. Jennings Studio L
Ravel Quartet
Vln-Grueninger
Vln-Avila
Vla-Schmidt FOR PERF. AUG. 5
Vlc-Chapman

Mr. Smith WestBarn
Ravel Mallarme Songs
Vln-Ahern
Vln-Kolbinger
Vla-Yu
Vlc-Kutz FOR PERF. JULY 26 PM
Fl-Shinkai
Fl-Ransom
Cl-Shterenberg
Cl-Garcia
Pno-McLean
Sop-Roland

Mr. MacCourt MH 11
Harbison Wind Quintet
Fl-Mielens
Ob-Shapiro
Cl-Warner FOR PERF. JULY 26
Bsn-Mouser
Hrn-Garcia

Mr. Serkin MH 4
Mozart Piano Quartet
Vln-Hunting
Vla-Dane
Vlc-Zappi FOR PERF. JULY 26
Pno-Toglia

Mr. Ranti MH 6
Poulenc Trio
Ob-Slowik
Bsn-Ruze FOR PERF.
Pno-Wyse

Mr. Kalish Theatre
Crumb Madrigals
Perc-Schulz
Hrp-Catlin
Sop-Blank FOR PERF. AUG. 9

Mr. Levine MH 7
Prokofiev Quintet
Vln-Suzuki
Vla-Kam
Bas-Dube FOR PERF. AUG. 5
Ob-Olson
Cl-Spitzer

SECTION B Monday, Wednesday, Friday
8:45 - 10:15

Mr. Serkin MH 4
Messiaen Quartet for End of Time
Vln-Kwuon
Vlc-Fonda
Cl-Plane FOR PERF. AUG. 23
Pno-Wyse

Mr. Smirnoff Hawthorne
Webern Deistliche Lieder, Op. 15
Vln/Vla-Gustavsson
Fl-Shinkai
Cl/BCl-Freimuth FOR PERF. JULY 26 PM
Trp-Dupuis
Hrp-Catlin
Sop-Hodges

Mr. Lehner Highwood Pink
Beethoven Op. 132
Vln-Chen
Vln-Ferguson
Vla-Panner FOR PERF. IN AUG.
Vlc-Macrae

Mr. Levine RehStage
Schubert Octet
Vln-Humphreys
Vln-Reiche
Vla-Scheindlin
Vlc-Kutz FOR PERF. AUG. 23
Bas-Manzo
Cl-Shterenberg
Bsn-Cortese
Hrn-Drake

Mr. Kalish MH A
Ives Trio
Vln-Kim
Vlc-Simkin FOR PERF. AUG. 18
Pno-Uchida

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 20 - 26

MORE
SECTION B Monday, Wednesday, Friday
8:45 - 10:15

Mr. Brandis Theatre
Mendelssohn Octet
Vln-Shiragami
Vln-Roth
Vln-Rhee
Vln-Jun FOR PERF. AUG. 5
Vla-Dane
Vla-Mendoza
Vlc-Wang
Vlc-Zappi

Mr. MacCourt Studio K
Stravinsky Octet
Fl-Kavm
Cl-Spitzer
Bsn-Paine FOR PERF. AUG. 9
Bsn-Ruze
Trp-Lester
Trp-Thomas
Trb-Kamp
Trb-Lindblom

SECTION C Tuesday, Thursday, Saturday
8:45 - 10:15

Mr. Kalish MH A
Schubert Piano Trio
Vln-Albanese
Vlc-Gaenslen FOR PERF. AUG. 5
Pno-Toglia

Mr. Fleisher MH 4
Brahms Horn Trio
Vln-Summers
Hrn-George FOR PERF. AUG. 5
Pno-Uchida

Mr. Krosnick MH 10
Mozart K. 581
Vln-Arlt
Vln-Walther
Vla-Kam FOR PERF. AUG. 10
Vlc-Simkin
Cl-Warner

Mr. Jennings Studio L
Schubert Trout Quintet
Vln-Spies
Vla-Gershfled
Vlc-Stern FOR PERF. AUG. 9
Bas-Lee
Pno-Rosenthal

MORE SECTION C Tuesday, Thursday, Saturday
8:45 - 10:15

Mr. Levine RehStage
SchumannAndante & Variations
Vlc-Fonda
Vlc-Kutz
Hrn-Parker FOR PERF. AUG. 5
Pno-Kaufman
Pno-Root

Mr. Fischer MH 11 won't meet Tuesday
Dvorak Quartet Op. 105
Vln-Jun
Vln-Ahern
Vla-Haverkamp FOR PERF. AUG. 10
Vlc-Willer

Mr. Lehner Highwood Pink
Shostakovitch Quartet No. 6
Vln-Chiu
Vln-Huang
Vla-Wu FOR PERF.
Vlc-Chapman

Mr. MacCourt Hawthorne
Janacek Mladi
Fl-Ransom
Ob-Olson
Cl-Plane FOR PERF. AUG. 10
BCl-Freimuth
Bsn-Rodgers
Hrn-Garcia

Mr. Smirnoff MH 15
Haydn Quartet to be chosen
Vln-Hunting
Vln-Price
Vla-Yu FOR PERF. AUG. 5
Vlc-Thornblade

SECTION D Monday 1:30 - 3:30
Tuesday, Thursday 8:45 - 10:15

Mr. Rhodes (Mr. Kalish Thursday) MH 7
Brahms Op. 34
Vln-Takahashi
Vln-Hytken
Vla-Long FOR PERF. JULY 26
Vlc-Wang
Pno-Ishii

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 20 - 26

SECTION E Friday & Saturday
7:00 - 8:30 P.M.

Mr. Fischer WestBarn
Mozart Serenade K. 388
Ob-Bishop
Ob-Shapiro
Cl-Warner FOR PERF. AUG. 5
Cl-Plane
Bsn-Paine
Bsn-Mouser
Hrn-Carrillo
Hrn-Parker

SECTION F Monday 1:30 - 3:30

Mr. Krasner Studio L
Beethoven Op. 74 MasterClass
Vln-Albanese
Vln-Spies
Vla-Kam
Vlc-Stern

SECTION G Tuesday 1:30 - 3:30

Mr. Krasner MH A
Master Class
Vln-Arlt
Vln-Humphreys
Vln-Jun
Vln-Reiche

SECTION H Thursday 1:30 - 3:30

Mr. Krasner MH A
Master Class
Vln-Rhee
Vln-Hytken
Vln-Chen
Vln-Kim

SECTION I Sunday 10:00 - noon

Mr. Barker WestBarn
Bass Class
ALL BASSES

YING QUARTET- All in Highwood Pink
Monday 10:30 - 12:30 - Beethoven - Rhodes
Tuesday 10:30 - 12:30 - Primosch - Krosnick
Wednesday 10:30 - 12:30 - Primosch - Krosnick
Wednesday 1:30 - 3:30 = Bartok - Brandis
Friday 10:30 - 12:30 - Haydn - Lehner

COMING ATTRACTIONS

Brahms Piano Quartet in C minor
Vln-Ferguson
Vla-Mendoza
Vlc-Hersh
Pno-Root

Shapey Evocation #2
Vlc-Stern
Perc-Jones
Pno-Toglia

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FIFTH WEEK
July 27 - August 2

MONDAY 27	TUESDAY 28	WEDNESDAY 29	THURSDAY 30	FRIDAY 31	SATURDAY 1
8:30 - 9:15 Movement Class Open to all Fitch				8:45 - 9:45 Chamber Music Section C	8:45 - 9:45 Chamber Music Section C
10:00 - 12:30 TMCO E-III Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-IV Mr. Harbison, Lubman, Spano Theatre	10:00 - 12:30 TMCO E-V Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-VI Mr. Harbison Spano, Lubman Theatre	10:00 - 12:30 TMCO E-VII Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-VIII Mr. Harbison, Spano, Lubman Theatre
1:00 - 3:00 Brass MasterClass Mr. Ghitalla BU WestStCampus	1:30 - 3:30 Chamber Music Section A, F	1:30 - 4:15 FCM Program II Dress (see separate schedule)	1:30 - 3:30 Chamber Music Section A, E, G	1:30 - 3:30 Chamber Music Section B	2:00 FCM Program III Theatre
1:30 - 4:00 FCM Program I Dress (See separate schedule)	3:45 - 6:15 FCM III & IV (see separate schedule)	4:15 - 6:15 Chamber Music Section C	3:45 - 6:15 FCM III & IV (See separate schedule)	3:45 - 6:15 FCM Program IV (See separate schedule)	4:15 - 6:15 Chamber Music Section E
1:30 - 4:00 FCM Program II (see separate schedule)	8:00 - 10:00 Chamber Music Section D	8:30 FCM Program II Theatre	8:00 - 10:00 Chamber Music Section D	3:45 - 6:15 FCM III Dress (see separate schedule)	4:30 - 6:30 FCM Program IV Dress (see separate schedule)
4:15 - 6:15 Chamber Music Section B					sunday 2
8:30 FCM Program I Theatre					10:00 FCM Program IV Theatre
					8:30 TMCO Concert E Mr. Harbison, Spano, Lubman Theatre

TANGLEWOOD MUSIC CENTER
Conducting Programs

FIFTH WEEK
July 27 - August 2

MONDAY 27	TUESDAY 28	WEDNESDAY 29	THURSDAY 30	FRIDAY 31	SATURDAY 1
8:30 - 9:15 Movement Class Open to All					10:00 - 12:30 TMCO E-VIII Mr. Harbison, Spano, Lubman Theatre
10:00 - 12:30 TMCO E-III Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-IV Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-V Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-VI Mr. Harbison, Spano, Lubman Theatre	10:00 - 12:30 TMCO E-VII Mr. Harbison, Spano, Lubman Theatre	2:00 FCM Program III Theatre
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Davies Seranak	1:30 - 3:30 Seminar Mr. Slatkin Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	
	3:45 - 5:45 Solfege Mr. Voisin Rust		3:45 - 5:45 Solfege Mr. Voisin Rust		SUNDAY 2
					10:00 FCM Program IV Theatre
8:30 FCM Program I Theatre		8:30 FCM Program II Theatre			8:30 TMCO Concert E Mr. Harbison, Spano, Lubman Theatre

TANGLEWOOD MUSIC CENTER
Composition

FIFTH WEEK
July 27 - August 2

MONDAY 27	TUESDAY 28	WEDNESDAY 29	THURSDAY 30	FRIDAY 31	SATURDAY 1
8:30 - 9:15 MovementClass Open to all Fitch					2:00 FCM Program III Theatre 4:15 - 5:30 Seminar Mr. Druckman Hawthorne
				1:30 - 2:45 Schoenberg Symposium ChMusicHall	SUNDAY 2
4:00 - 6:00 Seminar Mr. Jaffe Hawthorne	2:00 - 5:00 EAR Unit Reh. Theatre		2:30 - 3:30 Seminar Mr. Slatkin Hawthorne	4:00 - 5:30 Seminar Mr. Corigliano Hawthorne	10:00 FCM Program IV Theatre
8:30 FCM Program I Theatre	3:30 Short discussion Mr. Subotnik Theatre	4:00 - 5:30 Seminar Mr. Rouse Hawthorne	4:00 - 5:30 Seminar Mr. McKey Hawthorne		8:30 TMCO Concert E Mr. Harbison, Mr. Spano, Mr. Lubman Theatre
		8:30 FCM Program II Theatre			

TANGLEWOOD MUSIC CENTER
Fellowship Program
Festival of Contemporary Music

FIFTH WEEK
July 27 - August 2

PROGRAM I

Monday 27th - Dress rehearsal
All in Theatre

Primosch 1:30 - 1:50
Jaffe 2:00 - 2:30
Tuerke 2:40 - 3:00
Golijov 3:10 - 3:30
Lindroth 3:40 - 4:00

PROGRAM II

Monday 27th
Hartke 1:45 - 3:00
ChMusHall
Rouse 1:30 - 2:15
RehStage
Lerdahl 2:00 - 4:00
Hawthorne
Salonen 3:10 - 4:00
ChMusHall
Wyner 2:30 - 4:00
RehStage

Wednesday 29th - Dress rehearsal
All in Theatre

Hartke 1:30 - 1:50
Corigliano 1:55 - 2:15
Salonen 2:35 - 2:50
Wyner 3:00 - 3:15
Lerdahl 3:20 - 3:45
Rouse 4:00 - 4:15

TANGLEWOOD MUSIC CENTER
Fellowship Program
Festival of Contemporary Music

FIFTH WEEK
July 27 - Aug. 2

PROGRAM III

Tuesday 28th
Dallapiccola 3:45 - 5:00
WestBarn
Henze 5:15 - 5:50
WestBarn
Davies 6:00 - 6:15
WestBarn

Thursday 30th
Berger 3:45 - 4:35
WestBarn
Druckman 4:45 - 5:30
WestBarn
Rouse 5:40 - 6:15
WestBarn

Friday 31st - Dress rehearsal
All in Theatre

Rouse 3:45 - 4:00
Dallapiccola 4:10 - 4:30
Berger 4:40 - 5:10
Break 5:10 - 5:20
Davies 5:20 - 5:30
Henze 5:30 - 5:45
Druckman 5:45 - 6:15

PROGRAM IV

Tuesday 28th
Panufnik 3:45 - 4:45
ChMusHall
Wheeler 3:45 - 4:45
Hawthorne
Harbison 3:45 - 5:00
RehStage
Perle 5:10 - 6:15
RehStage

Thursday 30th
Wheeler 3:45 - 5:00
MH 7
Panufnik 3:45 - 5:00
ChMusHall
Perle 3:45 - 5:00
RehStage
Harbison 5:10 - 6:15
RehStage

Friday 31st
Panufnik 3:45 - 4:00
ChMusHall
Wheeler 3:45 - 4:15
MH 7
Perle 3:45 - 4:45
RehStage
Harbison 5:00 - 6:15
RehStage

Saturday 1st - Dress rehearsal
All in Theatre

Panufnik 4:30 - 4:55
Perle 5:00 - 5:25
Wheeler 5:35 - 5:50
Harbison 6:00 - 6:30

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 27 - August 2

SECTION A Tuesday and Thursday
1:30 - 3:30

Mr. Krosnick MH 10
Beethoven Op. 130
Vln-Clendenning
Vln-Chiu
Vla-Gustavsson FOR PERF. AUG. 16
Vlc-Thornblade

Mr. Fischer MH 15
Dvorak Op. 105
Vln-Jun
Vln-Ahern
Vla-Haverkamp FOR PERF. AUG. 10
Vlc-Willer

Mr. MacCourt ChMusHall
Harbison Wind Quintet
Fl-Mielens
Ob-Shapiro
Cl-Warner FOR PERF. AUG. 9
Bsn-Mouser
Hrn-Garcia

Mr. Fleisher MH 4
Brahms Horn Trio
Vln-Summers
Hrn-George FOR PERF. AUG. 5
Pno-Uchida

Mr. Jennings RehStage
Schubert Trout Quintet
Vln-Spies
Vla-Gershfeld
Vlc-Stern FOR PERF. AUG. 9
Bas-Lee
Pno-Rosenthal

Mr. Serkin MH 8
Messiaen Quartet for End of Time
Vln-Kwuon
Vlc-Fonda
Cl-Plane FOR PERF. AUG. 23
Pno-Wyse

Mr. Kalish MH A
Schubert Piano Trio
Vln-Albanese
Vlc-Gaenslen FOR PERF. AUG. 5
Pno-Toglia

Mr. Wakao MH 12
Beethoven La Ci Darem Variations
Ob-Cooper
Ob-Slowik
EH-Bishop

Mr. Barron Studio F
Goldstein Quintet
Hrn-Carrillo
Trp-Dupuis
Trp-Lester FOR PERF. AUG. 7 on MH Porch
Trb-Kamp
Tba-Amis

Ms. Hampton MH 13
Beethoven Op. 18 no. 1
Vln-Takahashi
Vln-Kolbinger
Vla-Long
Vlc-Zappi

SECTION B Monday 4:15 - 6:15
Friday 1:30 - 3:30

Mr. Krosnick RehStage
Shapey Evocation No. 2
Vlc-Stern
Perc-Jones FOR PERF. AUG. 18
Pno-Toglia

Ms. Yip MH A
Cox Piece in Two Halves
Vln-Hytken
Vlc-Gaenslen
Fl-Kvam FOR PERF. AUG. 9
Cl-Garcia
Pno-Kaufman

Mr. Anzolini WestBarn
Horne Out of the Air
Vln-Walther
Vla-Scheindlin
Vlc-Wang FOR PERF. AUG. 10
Fl-Mielens
Ob-Cooper
Cl-Spitzer
Hrn-Drake
Pno-Uchida

Mr. Smirnoff MH 11
Haydn Op. 20 no. 2
Vln-Hunting
Vln-Price
Vla-Yu FOR PERF. AUG. 5
Vlc-Thornblade

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 27 - August 2

MORE SECTION B Monday 4:15 - 6:15
Friday 1:30 - 3:30

Mr. MacCourt MH 4
Janacek Mladi
Fl-Ransom
Ob-Olson
Cl-Plane
BCl-Freimuth FOR PERF. AUG. 10
Bsn-Rodgers
Hrn-Smythe

Ms. Hampton MH 8
Brahms Piano Quartet in c minor
Vln-Ferguson
Vla-Mendoza
Vlc-Hersh FOR PERF. AUG. 16
Pno-Root

Mr. Kalish Theatre
Crumb Madrigals
Perc-Schulz
Hrp-Catlin FOR PERF. AUG. 9
Sop-Blank

Mr. Voisin Studio K
Harbison Brass Quintet
Hrn-George
Trp-Knopp
Trp-Ferrari
Trb-Acosta FOR PERF. AUG. 10
Tba-Amis

Mr. Ma MH 7
Dvorak Piano Quintet
Vln-Kwuon
Vln-Roth
Vla-Panner FOR PERF. AUG. 18
Vlc-MacRae
Pno-Wyse

Mr. Lehner Highwood Pink
Shostakovitch Quartet #6
Vln-Chiu
Vln-Huang
Vla-Wu FOR PERF.
Vlc-Chapman

SECTION C Wednesday 4:15 - 6:15
Friday and Saturday
8:45 - 9:45 am

Mr. Krosnick MH 10
Mozart Clarinet Quintet
Vln-Arlt
Vln-Walther
Vla-Kam FOR PERF. AUG. 10
Vlc-Simkin
Cl-Warner

MORE SECTION C Wednesday 4:15 - 6:15
Friday and Saturday
8:45 - 9:45 am

Mr. Levine MH 4
Schumann Andante & Variations
Vlc-Fonda
Vlc-Kutz
Hrn-Parker FOR PERF. AUG. 5
Pno-Kaufman
Pno-Root

Mr. Fisher Theatre
Mendelssohn Octet
Vln-Shiragami
Vln-Roth
Vln-Rhee
Vln-Jun FOR PERF. AUG. 5
Vla-Dane
Vla-Mendoza
Vlc-Wang
Vlc-Zappi

Mr. MacCourt RehStage
Stravinsky Octet
Fl-Kvam
Cl-Spitzer
Bsn-Paine FOR PERF. AUG. 5
Bsn-Ruze
Trp-Lester
Trp-Thomas
Trb-Borrelli
Trb-Kamp

Mr. Lehner Highwood Pink
Schoenberg Quartet
Vln-Summers
Vln-Price
Vla-Scheindlin FOR PERF. AUG. 19 PM
Vlc-Hersh
Sop-Cho

Mr. Lubman ChMusHall
Foss Time Cycle
Vlc-Chapman
Cl-Garcia
Perc-Bjorlin
Pno-Toglia FOR PERF. AUG. 19
Sop-Blank

Ms. Hampton WestBarn Wed; Hawthorne Fri, Sat.
Dallapiccola Divertimento
Vla-Long
Vlc-Willer FOR PERF. AUG. 9 PM
Fl-Lacaille
Cl-Shterenberg
Mezzo-Iwama

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIFTH WEEK
Chamber Music — July 27 - Aug. 2

SECTION D Tuesday and Thursday
8:00 - 10:00 PM

Mr. Levine Hall Fitch
Schubert Octet
Vln-Humphreys
Vln-Reiche
Vla-Scheindlin — FOR PERF. AUG. 23
Vlc-Kutz
Bas-Manzo
Cl-Shterenberg
Bsn-Cortese
Hrn-Drake

Mr. Fischer Hall TBA
Beethoven Octet/Mozart K. 388
Ob-Bishop
Ob-Shapiro
Cl-Warner
Cl-Plane — FOR PERF. AUG. 5
Bsn-Paine
Bsn-Mouser
Hrn-Carrillo
Hrn-Parker

Mr. Jennings Hall TBA
Ravel Quartet
Vln-Grueninger
Vln-Avila
Vla-Schmidt — FOR PERF. AUG. 5
Vlc-Chapman

Mr. Serkin Hall Art
Beethoven Op. 11
Vlc-Wang
Cl-Garcia — FOR PERF. AUG. 9
Pno-Ishii

Mr. Kalish Hall Music
Ives Trio
Vln-Kim
Vlc-Simkin — FOR PERF. AUG. 18
Pno-Uchida

Mr. Lehner Hall TBA
Beethoven Op. 132
Vln-Chen
Vln-Ferguson
Vla-Panner — FOR PERF. AUG. 9
Vlc-MacRae

SECTION E Thursday 1:30 - 3:30
Saturday 4:15 - 6:15

Mr. Levine MH 7
Prokofiev Quintet
Vln-Suzuki
Vla-Kam
Bas-Dube — FOR PERF. AUG. 5
Ob-Olson
Cl-Spitzer

SECTION F Tuesday 1:30 - 3:30

Mr. Krasner Studio L
Master Class
Vln-Avila
Vln-Grueninger
Vln-Kolbinger
Vln-Suzuki

SECTION G Thursday 1:30 - 3:30

Mr. Krasner Studio L
Master Class
Vln-Huang
Vln-Hunting
Vln-Walther
Vln-Price

COMING ATTRACTION, FOR PERF. AUG. 18
Campion A Treasured Collection of Eddies
Vln-Kim
Vlc-Stern
Fl/Picc-Mielens
Co/BCl-Warner
Perc-Florio
Perc-Tompkins
Pno-Horne
Cond-Gregg

ST. LAWRENCE QUARTET

Monday 3:10 - 3:30 - Golijov Dress - Theatre
Wed. 1:30 - 3:30 - Berg - Krasner - Studio L

YING QUARTET

Monday 10:00 - 12:00 - Beethoven - Rhodes - Pink
Mon. 1:30 - 1:50 - Primosch Dress - Theatre
Tues. 3:30 - 5:30 - Prokofiev - Krosnick - Pink
Wed. 10:00 - 12:00 - Smirnoff - Bartok - Pink
Thu. 10:00 - 12:00 - Haydn/Schoenberg - Lehner - Pink
Fri. 1:30 - 3:30 - Beethoven - Krasner - Studio

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SIXTH WEEK
August 3 - 9

MONDAY 3	TUESDAY 4	WEDNESDAY 5	THURSDAY 6	FRIDAY 7	SATURDAY 8
9:00 - 10:50 Chamber Music Section B, F	9:00 - 10:50 Chamber Music Section B	10:00 - 1:00 TMCO F-III Mr. Ozawa & Mr. Fleisher Shed	F		10:00 - 12:30 TMCO R-II Mr. Harbison Theatre
11:00 - 12:50 Chamber Music Section C	11:00 - 12:50 Chamber Music Section C		R	10:00 - 12:00 Piano Class Mr. Fleisher, Mr. Kalish, Mr. Wyner Seranak	10:00 - 12:00 Piano Class Mr. Fleisher, Mr. Kalish, Mr. Wyner Hawthorne
1:10 - 3:10 Chamber Music Section G	1:10 - 3:10 Chamber Music Section G, H, J		E		1:30 - 3:30 Chamber Music Section A
3:30 - 6:30 TMCO F-I Mr. Fleisher Shed		2:00 T.O.P. See separate schedule	E		3:45 - 5:45 Chamber Music Section D, F, J
8:00 - 10:00 Cello Class Ms. Hampton HS Music	3:30 - 6:30 TMCO F-II Mr. Ozawa & Mr. Fleisher Theatre		D	1:30 - 3:30 Chamber Music Section A, I	SUNDAY 9
Violin, viola Masterclass Mr. Smirnoff HS Fitch	8:00 - 10:00 Chamber Music Section E		A	3:45 - 5:45 ChamberMusic Section D, F	10:00 Chamber Concert VI Theatre
8:00 - 10:00 Chamber Music Section E			Y		7:30 - 9:30 Cellos Master Class/Bach Mr. Ma Fitch
					8:30 Chamber/Vocal Concert Theatre

TANGLEWOOD MUSIC CENTER
Conducting Programs

SIXTH WEEK
August 3 - 9

MONDAY 3	TUESDAY 4	WEDNESDAY 5	THURSDAY 6	FRIDAY 7	SATURDAY 8
	10:00 - 12:00 Solfege Mr. Voisin Highwood Rust	10:00 - 1:00 TMCO/BCO F-III Mr. Ozawa, Mr. Fleisher, Mr. Llewellyn Shed	10:00 - 12:00 Solfege Mr. Voisin Highwood Rust		10:00 - 12:30 TMCO R-II Mr. Harbison Theatre
1:10 - 3:10 Seminar Mr. Farberman Seranak	1:10 - 3:10 Seminar Mr. Farberman Seranak	2:00 T.O.P.	1:30 - 3:30 Seminar Mr. Farberman Seranak	1:30 - 3:30 Seminar Mr. Farberman Seranak	SUNDAY 9
3:30 - 6:30 TMCO F-I Mr. Fleisher Shed	3:30 - 6:30 TMCO F-III Mr. Ozawa & Mr. Fleisher Theatre				10:00 Chamber Concert VI Theatre 8:30 Chamber/Vocal Concert Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SIXTH WEEK
August 3 - 9

MONDAY 3	TUESDAY 4	WEDNESDAY 5	THURSDAY 6	FRIDAY 7	SATURDAY 8
10:00 - 12:00 Seminar Mr. Maw Hawthorne		2:00 T.O.P.			
					SUNDAY 9
				4:00 - 6:00 Seminar Mr. Avni Hawthorne	10:00 Chamber Concert Theatre
					8:30 Chamber/Vocal Concert Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
August 3 - 9

SECTION A Friday and Saturday
1:30 - 3:30

Mr. Fischer MH 15
Dvorak Op. 105
Vln-Jun
Vln-Ahern
Vla-Haverkamp FOR PERF. AUG. 10
Vlc-Willer

Ms. Yip MH A
Cox Piece in Two Halves
Vln-Hytken
Vlc-Gaenslen
Fl-Kvam FOR PERF. AUG. 9
Cl-Garcia
Pno-Root

Mr. Anzolini WestBarn
Horne Out of the Air
Vln-Walther
Vla-Scheindlin
Vlc-Wang
Fl-Mielens FOR PERF. AUG. 10
Ob-Cooper
Cl-Spitzer
Hrn-Drake
Perc-McNutt
Pno-Uchida

Mr. Barron Studio F
Goldstein and other Quintets
Hrn-Carrillo
Trp-Dupuis
Trp-Lester FOR PERF. AUG. 8 at
Trb-Kamp 7:00 P.M. MH Porch
Tba-Amis

Mr. Serkin Hawthorne
Messiaen Quartet for End of Time
Vln-Kwuon
Vlc-Fonda
Cl-Plane FOR PERF. AUG. 23
Pno-Wyse

Ms. Hampton MH 8
Brahms Piano Quartet
Vln-Ferguson
Vla-Mendoza
Vlc-Hersh FOR PERF. AUG. 16
Pno-Kaufman

Mr. Barker ChMusHall
Bass Class
ALL BASSES

Mr. Wyner MH 12
Wyner Trio
Cl-Warner
Cl-Shterenberg FOR PERF.
Bsn-Ruze

Mr. Lehner Highwood Pink
Shostakovitch Quartet No. 6
Vln-Chiu
Vln-Huang
Vla-Wu FOR PERF.
Vlc-Chapman

Ms. Harbison MH 13
Haydn Op. 71 no. 1
Vln-Avila
Vln-Rhee
Vla-Gershfeld
Vlc-Kutz

Mr. Epstein RehStg Fri;EastBarn Sat
Harrison Violin Concerto
Vln-Albanese
Perc-Bjorlin
Perc-Jones
Perc-Florio FOR PERF. AUG. 16
Perc-Tompkins
Perc-Schulz

Ms. Park MH 10
Beethoven Serenade Coach will be late on
Vln-Takahashi Friday
Vla-Schmidt FOR PERF. AUG. 13
Fl-Lacaille

SECTION B Monday and Tuesday
9:00 - 10:50 AM

Mr. Jennings MH 13
Ravel Quartet
Vln-Grueninger
Vln-Avila
Vla-Schmidt FOR PERF. AUG. 5
Vlc-Chapman

Mr. Levine MH 7
Prokofiev Quintet
Vln-Suzuki
Vla-Kam
Bas-Dube FOR PERF. AUG. 5
Ob-Olson
Cl-Spitzer

Mr. Krosnick MH 10
Beethoven Op. 130
Vln-Clendenning
Vln-Chiu
Vla-Gustavsson FOR PERF. AUG. 16
Vlc-Thornblade

Mr. Kalish WestBarn
Crumb Madrigals
Perc-Schulz
Harp-Catlin FOR PERF. AUG. 9
Sop-Blank

TANGLEWOOD MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — August 3 - 9

MORE SECTION B Monday and Tuesday
9:00 - 10:50 AM

Mr. Gregg RehStage
Campion A Treasured Collection of Eddies
Vln-Kim
Vlc-Stern
Fl/picc-Mielens — FOR PERF. AUG. 18
Cl/BCl-Freimuth
Perc-Florio
Perc-Tompkins
Pno-Horne

Mr. Wyner Studio L
Wyner Memorial Music
Fl-Lacaille
Fl-Shinkai
Fl-Kvam — FOR PERF. AUG. 19
Sop-Menzenberg

Mr. Voisin East Barn
TOP Fanfares
All Horns, Trp, Trb. Tuba
Perc-McNutt
Perc-Jones — will not meet on Tuesday
Perc-Bjorlin

SECTION C Monday and Tuesday
11:00 - 12:50

Mr. Kalish MH A
Schubert Piano Trio
Vln-Albanese
Vlc-Gaenslen — FOR PERF. AUG. 5
Pno-Toglia

Mr. Levine MH 4
Schumann Andante
Vlc-Fonda
Vlc-Kutz
Hrn-Parker — FOR PERF. AUG. 5
Pno-Kaufman
Pno-Root

Mr. Fischer WestBarn
Mendelssohn Octet
Vln-Shiragami
Vln-Roth
Vln-Rhee — FOR PERF. AUG. 5
Vln-Jun
Vla-Dane
Vla-Mendoza
Vlc-Wang
Vlc-Zappi

Mr. Wakao MH 12
Beethoven La Ci Darem
Ob-Cooper
Ob-Slowik — FOR PERF, AUG. 5
DH-Bishop

MORE SECTION C Monday and Tuesday
11:00 - 12:50

Mr. Smirnoff RehStage
Stravinsky Octet
Fl-Kvam
Cl-Spitzer
Bsn-Paine
Bsn-Ruze — FOR PERF. AUG. 5
Trp-Lester
Trp-Thomas
Trb-Borrelli
Trb-Kamp

Mr. Jennings MH 7
Schubert Trout Quintet
Vln-Spies
Vla-Gershfeld
Vlc-Stern — FOR PERF. AUG. 9
Bas-Lee
Pno-Rosenthal

Mr. Krosnick MH 10
Mozart Clarinet Quintet
Vln-Arlt
Vln-Walther
Vla-Kam — FOR PERF. AGU. 10
Vlc-Simkin
Cl-Warner

Mr. Wyner Studio L
Halle Struwwelpeter
Ob/EH-Shapiro
Cl-Shterenberg
BCl-Freimuth — FOR PERF. AUG. 16
Bsn-Rodgers
Yrn-Smythe
Pno-Ishii
Narr-

Coach TBA Studio K
Crumb Madrigal Book I
Bas-Deschenes
Perc-Bjorlin — FOR PERF. AUG. 23
Sop-Clark

SECTION D Friday and Saturday
3:45 - 5:45

Mr. Harbison MH 11
Harbison Wind Quintet
Fl-Mielens
Ob-Shapiro
Cl-Warner — FOR PERF. AUG. 9
Bsn-Mouser
Hrn-Garcia

TANGLEWOOD MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — August 3 - 9

SECTION D CONTINUED Friday and Saturday
3:45 - 5:45

Mr. Smith Studio L
Janacek Mladi
Fl-Ransom
Ob-Olson
Cl-Plane — FOR PERF. AUG. 10
BCl-Freimuth
Bsn-Rodgers
Hrn-Smythe

Ms. Hampton EastBarn
Dallapiccola Divertimento
Vla-Long
Vlc-Willer
Fl-Lacaille — FOR PERF. AUG. 9 PM
Ob-Cooper
Cl-Shterenberg
Mezzo-Iwama

Mr. Voisin Studio F
Harbison Brass Quintet
Hrn-George
Trp-Knopp
Trp-Ferrari — FOR PERF. AUG. 10
Trb-Acosta
Tba-Amis

Mr. Lehner Highwood Pink
Schoenberg Quartet
Vln-Summers
Vln-Price
Vla-Scheindlin — FOR PERF. AUG. 19 PM
Vlc-Hersh
Sop-Cho

Mr. Kalish MH A
Ives Trio
Vln-Kim
Vlc-Simkin — FOR PERF. AUG. 18
Pno-Uchida

Mr. Bhushan WestBarn
Bhushan Last Tryst
Vln-Clendenning
Vln-Humphreys
Vla-Schmidt
Vlc-Fonda — FOR PERF. AUG. 19
Vlc-Zappi
Bas-Rowell
Fl/picc-Shinkai
Ob/EH-Slowik
Cl/BCl-Garcia
Bsn-Cortese
Hrn-Drake
Perc-Bjorlin
Perc-Schulz
Hrp-Ritscher

Mr. Fleisher MH 4
Beethoven Piano Trio Op. 121a
Vln-Shiragami
Vlc-Chapman
Pno-Toglia

SECTION E Monday and Tuesday
8:00 - 10:00 PM

Mr. Fischer Fitch
Beethoven Octet/Mozart K. 388
Ob-Bishop
Ob-Shapiro
Cl-Warner
Cl-Plane — FOR PERF. AUG. 5
Bsn-Paine — MH PORCH 6:00
Bsn-Mouser
Hrn-Carrillo
Hrn-Parker

Mr. Lehner HS 210
Beethoven Op. 132
Vln-Chen
Vln-Ferguson
Vla-Panner — FOR PERF. AUG. 9
Vlc-MacRae

Ms. Hampton HS 102
Beethoven Op. 9 no. 3
Vln-Arlt
Vla-Kam — FOR PERF. AUG. 13
Vlc-Fonda

Mr. Wyner HS 206
Dallapiccola Cinque canti
Vla-Wu
Vlc-Thornblade
Fl-Ransom
AFl-Mielens — FOR PERF. AUG. 19
Cl-Spitzer
BCl-Freimuth
Bari-Soper

Mr. Levine HS Art
Schubert Octet
Vln-Humphreys
Vln-Reiche
Vla-Scheindlin — FOR PERF. AUG. 23
Vlc-Kutz
Bas-Manzo
Cl-Shterenberg
Bsn-Cortese
Hrn-Drake

TANGLEWOOD MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — August 3 - 9

SECTION F Monday 9:00 - 10:50 am
Friday and Saturday
3:45 - 5:45

Mr. Serkin MH 8
Beethoven Trio Op. 11
Vlc-Wang
Cl-Garcia FOR PERF. AUG. 9
Pno-Ishii

SECTION G Monday and Tuesday
1:10 - 3:10

Mr. Smirnoff MH 13
Haydn Op. 20 no. 2
Vln-Hunting
Vln-Price
Vla-Yu FOR PERF. AUG. 5
Vlc-Thornblade

Mr. Krosnick RehStage
Shapey Evocation No. 2
Vlc-Stern
Perc-Jones FOR PERF. AUG. 18
Pno-Toglia

Mr. Jennings MH 15
Bartok Quartet to be chosen
Vln-Chen
Vln-Hytken
Vla-Scheindlin
Vlc-Gaenslen

Mr. Levine MH 10
Schubert Quintet
Vln-Kim
Vln-Walther
Vla-Dane FOR PERF. AUG. 19
Vlc-Willer
Vlc-Zappi

Mr. Lefkowitz MH 8
Brahms Clarinet Quintet
Vln-Grueninger
Vln-Kolbinger
Vla-Long
Vlc-Wang
Cl-Spitzer

Mr. Fischer MH 12
Rossini Duo
Vlc-Chapman
Bas-Rowell FOR PERF. AUG. 19

SECTION H Tuesday 1:10 - 3:10

Mr. Schlueter Shed Stage
Strauss Feierlicher Einzug
All horns, trumpets, trombones, tuba
Timp-McNutt (George will not report)

MORE SECTION H Tuesday 1:10 - 3:10

Mr. Fleisher MH 4
Brahms Horn Trio
Vln-Summers
Hrn-George FOR PERF. AUG. 5
Pno-Uchida

Mr. Krasner Studio L
Master Class
Vln-Huang
Vln-Kwuon
Vln-Reiche
Vln-Spies

Mr. Lehner Highwood Pink
Mozart K. 575
Vln-Clendenning
Vln-Suzuki
Vla-Gustavsson
Vlc-Simkin

SECTION I Friday 1:30 - 3:30

Mr. Krasner Studio L
Master Class
Vln-Roth
Vln-Suzuki
Vla-Panner
Vla-Long

SECTION J Tuesday 1:10 --3:10
Saturday 3:45 - 5:45

Mr. Ma MH 7
Dvorak Piano Quintet
Vln-Kwuon
Vln-Roth
Vla-Panner FOR PERF. AUG. 18
Vlc-MacRae
Pno-Wyse

CONDUCTING SEMINARS---Seranak

Monday 1:14 - 3:15
Vln-Chiu
Vln-Huang
Vla-Haverkamp
Vlc-Hersh
Bas-Tsuzuku

Tuesday 1:15 - 3:15
Vln-Clendenning
Vln-Humphreys
Vla-Wu
Vlc-Kutz
Bas-Pickett

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
August 3 - 9

CONDUCTING SEMINAR - Seranak

Friday 1:30 - 3:30
Vln-Hunting
Vln-Kolbinger
Vla-Gustavsson
Vlc-Stern
Bas-Manzo

COMING ATTRACTION

Bridge Three Songs, For Perf.
Vla-Yu
Pno-Pankonin
Bari-Fitzpatrick

St. Lawrence Quartet

Monday 4:00 - 6:00 - Beethoven - Smirnoff - Highwood Pink
Tuesday 10:00 - 12:00 - Berg - Hampton - Highwood Pink
Tuesday 4:00 - 6:00 - Haydn - Krasner - Studio L
Wednesday 10:00 - 12:00 - Dvorak - Krosnick - Highwood Pink
Friday 10:00 - 12:00 - Beethoven - Levine - Highwood Pink

Ying Quartet

Thursday 10:00 - 12:00 - Prokofiev - Krosnick - Highwood Pink
Thursday 4:00 - 6:00 - Bartok - Hampton - Highwood Pink
Friday 10:00 - 12:00 - Beethoven - Ma - Highwood Gray

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SEVENTH WEEK
August 10 - 16

MONDAY 10	TUESDAY 11	WEDNESDAY 12	THURSDAY 13	FRIDAY 14	SATURDAY 15
10:00 - 12:30 TMCO G-I Mr. Meier & Cond.Fdllows Theatre	10:00 - 12:30 TMCO G-II Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-III Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-IV Mr. Meier & Cond.Fellows Theatre 10:00 - 12:00 Piano Class Mr. Fleisher, Mr. Kalish, Mr. Wyner Hawthorne	10:00 - 12:30 TMCO G-V Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-VI Mr. Meier & Cond.Fellows Theatre 1:30 - 3:30 Chamber Music Section F, I 3:45 - 5:45 Chamber Music Section E
1:30 - 3:30 Chamber Music Section F, G 3:45 - 5:45 Chamber Music Section E, H, K 8:30 Chamber Concert VII Theatre	1:30 - 3:30 Chamber Music Section B, M O 3:45 - 5:45 Chamber Music Section C, J 7:30 - 9:30 Cello Class Ms. Hampton Hall MusRm 7:30 - 9:30 Master Class - All Welcome Mr. Levine Hall ArtRm	1:30 - 3:30 Chamber Music Section A, I, O 3:45 - 5:45 Chamber Music Section D, K	1:30 - 3:30 Chamber Music Section B, L 3:45 - 5:45 Chamber Music Section C 7:30 - 9:30 Master Classes Bassoons - Mr. Svoboda Hall ArtRm Horns-Mr. Mackey Hall Barn Oboes-Mr. Wakao Hall MusRm	1:30 - 3:30 Chamber Music Section A, N 3:45 - 5:45 Chamber Music Section D 3:45 - 5:45 Flute MasterClass Mr. Galway ChMusicHall	SUNDAY 16 10:00 Chamber Concert VIII Theatre 8:30 TMCO Concert G Mr. Meier & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER

Conducting Programs

SEVENTH WEEK
August 10 - 16

MONDAY 10	TUESDAY 11	WEDNESDAY 12	THURSDAY 13	FRIDAY 14	SATURDAY 15
10:00 - 12:30 TMCO G-I Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-II Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-III Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-IV Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-V Mr. Meier & Cond.Fellows Theatre	10:00 - 12:30 TMCO G-VI Mr. Meier & Cond.Fellows Theatre
1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	SUNDAY 16
	3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		10:00 Chamber Concert VIII Theatre
8:30 Chamber Concert VII Theatre					8:30 TMCO Concert G Mr. Meier & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SEVENTH WEEK
August 10 - 16

MONDAY 10	TUESDAY 11	WEDNESDAY 12	THURSDAY 13	FRIDAY 14	SATURDAY 15
					SUNDAY 16
					10:00 Chamber Concert VIII Theatre
4:00 - 6:00 Seminar Mr. Wyner Hawthorne				4:00 - 6:00 Seminar Mr. Perle Hawthorne	
8:30 Chamber Concert VII Theatre					8:30 TMCO Concert G Mr. Meier & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
August 10 - 16

SECTION A Wednesday & Friday
1:30 - 3:30

Ms. Hampton MH 8
Brahms Piano Quartet
Vln-Ferguson
Vla-Mendoza
Vlc-Hersh FOR PERF. AUG. 16
Pno-Kaufman

Mr. Epstein RehStage
Harrison Violin Concerto
Vln-Albanese
Perc-Bjorlin
Perc-Jones FOR PERF. AUG. 16
Perc-Florio
Perc-Tompkins
Perc-Schulz

Mr. Fleisher MH 4
Beethoven Op. 121a
Vln-Shiragami
Vlc-Chapman FOR PERF. AUG. 19 PM
Pno-Toglia

Mr. Serkin MH 7
Messiaen Quartet
Vln-Kwuon
Vlc-Fonda FOR PERF. AUG. 23
Cl-Plane
Pno-Wyse

Mr. Kalish MH A
Ives Trio
Vln-Kim
Vlc-Simkin FOR PERF. AUG. 18
Pno-Uchida

Mr. Jennings MH 13
Bartok Quartet No. 1
Vln-Chen
Vln-Hytken
Vla-Scheindlin
Vlc-Gaenslen

Mr. Anzolini Theatre
Dallapiccola Cinque canti
Vla-Wu
Vlc-Thornblade
Fl-Ransom FOR PERF. AUG. 19
A Fl-Mielens
Cl-Spitzer
BCl-Freimuth
Hrp-Catlin
Pno-Root
Bari-Soper

SECTION B Tuesday & Thursday
1:30 - 3:30

Ms. Park MH 13
Beethoven Serenade
Vln-Takahashi
Vla-Schmidt FOR PERF. AUG. 13
Fl-Lacaille

Ms. Hampton MH 15
Beethoven Trio Op. 9 no. 3
Vln-Arlt
Vla-Kam FOR PERF. AUG. 13
Vlc-Fonda

Mr. Gregg RehStage
Campion Collection of Eddies
Vln-Kim
Vlc-Stern
Fl/Picc-Mielens FOR PERF. AUG. 18
Cl/BCl-Freimuth
Perc-Florio
Perc-Tompkins
Pno-Horne

Mr. Orleans Theatre
Crumb Madrigal Book I
Bas-Deschenes
Perc-Bjorlin FOR PERF. AUG. 23
Sop-Clark

Mr. Lehner Highwood Gray
Zemlinksy Quartet
Vln-Jun
Vln-Reiche
Vla-Gershfeld
Vlc-Wang

Mr. Griffiths Hawthorne
Boyd Cycle of Love
Vlc-Thornblade
AFl-Ransom
Pno-Sisley FOR PERF. AUG. 22
Vc-Lattimore

Mr. Jennings MH 11
Beethoven Op. 95
Vln-Grueninger
Vln-Huang
Vla-Haverkamp
Vlc-Kutz

Mr. A. Smith Studio I
Messiaen La Mort
Vln-Chiu
Sop-Wei FOR PERF.
Ten-Oak

Mr. Fleisher/Mr. Kalish MH 4
Rachmaninoff Suite No. 2
Pno-Ishii
Pno-Rosenthal

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
August 10 - 16

SECTION C Tuesday and Thursday
3:45 - 5:45

Mr. Lehner Highwood Gray
Mozart K. 575
Vln-Clendenning
Vln-Suzuki
Vla-Gustavsson
Vlc-Simkin

Mr. Fischer MH 13
Rossini Duo
Vlc-Chapman
Bas-Rowell FOR PERF. AUG. 19

Mr. Levine WestBarn
Schubert Octet
Vln-Humphreys
Vln-Reiche
Vla-Scheindlin
Vlc-Kutz FOR PERF. AUG. 23
Bas-Manzo
Cl-Shterenberg
Bsn-Cortese
Hrn-Drake

Mr. A.Smith Studio I
Bridge Three Songs
Vla-Yu
Pno-Pankonin FOR PERF. AUG. 22
Bari-Fitzpatrick

Mr. Kalish MH A
Haydn Piano Trio #13 of Peters Vol 2 AMajor
Vln-Chen
Vlc-Fonda
Pno-Root

SECTION D Wednesday and Friday
3:45 - 5:45

Mr. Lubman WestBarn
Halle Struwwelpeter
Ob/EH-Shapiro
Cl-Shterenberg
BCl-Freimuth FOR PERF. AUG. 16
Bsn-Rodgers
Hrn-Smythe
Pno-Root
Narr -Ledbetter
Cond.-S.Wyner

Mr. Lehner Highwood Gray
Bartok Duets
Vln-Ahern
Vln-Hunting

MORE SECTION D Wednesday & Friday
3:45 - 5:45

Mr. Krosnick RehStage
Shapey Evocation #2
Vlc-Stern
Perc-Jones FOR PERF. AUG. 18
Pno-Toglia

Mr. Fischer MH 11
Stravinsky 3 Pieces for String Quartet
Vln-Price
Vln-Rhee
Vla-Gershfeld FOR PERF. AUG. 22
Vlc-Hersh

Ms. Hampton MH 10
Brahms Sextet Op. 18
Vln-Kwuon
Vln-Kolbinger
Vla-Schmidt
Vla-Yu
Vlc-MacRae
Vlc-Gaenslen

Mr. Levine MH 7
Schubert Quintet
Vln-Kim
Vln-Walther
Vla-Dane FOR PERF. AUG. 19
Vlc-Willer
Vlc-Zappi

Mr. Krasner Studio L
Mozart K. 515
Vln-Roth
Vln-Ferguson
Vla-Panner
Vla-Kam
Vlc-Simkin

SECTION E Monday & Saturday
3:45 - 5:45

Mr. Lehner Studio L
Schoenberg Quartet #2
Vln-Summers
Vln-Price
Vla-Scheindlin FOR PERF. AUG. 19 PM
Vlc-Hersh
Sop-Cho

Mr. Fischer MH 11
Bartok Quartet to be chosen
Vln-Spies
Vln-Avila
Vla-Long
Vlc-Stern

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
August 10 - 16

MORE SECTION E Monday&Saturday
3:45 - 5:45

Ms. Harbison WEstBarn
Bhushan Last Tryst
Vln-Clendenning
Vln-Humphreys
Vla-Schmidt
Vlc-Fonda
Vlc-Zappi FOR PERF. AUG. 19
Bas-Rowell
Fl/Picc-Shinkai
Ob/EH-Bishop
Cl/BCl-Garcia
Bsn-Cortese
Hrn-Drake
Perc-Bjorlin
Perc-Schulz
Hrp-Ritscher
Mezzo-Binding
Cond-Bhushan

Mr. Lefkowitz MH 7
Brahms Clarinet Quintet
Vln-Grueninger
Vln-Kolbinger
Vla-Haverkamp
Vlc-Wang
Cl-Spitzer

SECTION F Monday & Saturday
1:30 - 3:30

Mr. Krosnick MH 10
Beethoven Op. 130
Vln-Clendenning
Vln-Chiu
Vla-Gustavsson FOR PERF. AUG. 16
Vlc-Thornblade

Mr. Ma MH 7
Dvorak Piano Quintet
Vln-Kwuon
Vln-Roth
Vla-Panner FOR PERF. AUG. 18
Vlc-MacRae
Pno-Wyse

Ms. Harbison MH 13
Haydn Op. 71 no. 1
Vln-Avila
Vln-Rhee
Vla-Gershfeld
Vlc-Kutz

MORE SECTION F Monday & Saturday
1:30 - 3:30

Mr. Wyner MH 12
Wyner Trio
Cl-Warner
Cl-Shterenberg FOR PERF. AUG. 18
Bsn-Ruze

Mr. Jennings Studio L
Mozart K. 593
Vln-Albanese
Vln-Humphreys
Vla-Mendoza
Vla-Long
Vlc-Stern

SECTION G Monday 1:30 - 3:30

Mr. Fischer MH 15
Dvorak Op. 105
Vln-Jun
Vln-Ahern
Vla-Haverkamp FOR PERF. AUG. 10
Vlc-Willer

Mr. Anzolini WestBarn
Out of the Air
Vln-Walther
Vla-Scheindlin
Vlc-Wang
Fl-Mielens FOR PERF. AUG. 10
Ob-Cooper
Cl-Spitzer
Hrn-Drake
Perc-McNutt
Pno-Uchida

Mr. Smith MH 11
Janacek Mladi
Fl-Ransom
Ob-Olson
Cl-Pland FOR PERF. AUG. 10
BCl-Freimuth
Bsn-Rodgers
Hrn-Smythe

SECTION H Monday 3:45 - 5:45

Mr. Krosnick MH 10
Mozart Clarinet Quintet
Vln-Arlt
Vln-Walther
Vla-Kam FOR PERF. AUG. 10
Vlc-Simkin
Cl-Warner

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
August 10 - 16

MORE SECTION H Monday 3:45 - 5:45

Mr. Voisin RehStage
Harbison Brass Quintet
Hrn-George
Trp-Knopp
Trp-Ferrari FOR PERF. AUG. 10
Trb-Acosta
Tba-Amis

SECTION I Wednesday & Saturday
1:30 - 3:30

Mr. Barker ChamberMusicHall
Bass Class
ALL BASSES

SECTION J Tuesday 3:45 - 5:45

Mr. Wyner Studio L
Wyner Memorial Music
Fl-Lacaille
Fl-Shinkai
Fl-Kvam FOR PERF. AUG. 19
Sop-Menzenberg

Mr. Epstein RehStage
Percussion Class
ALL PERCUSSIONISTS

Ms. Pilot VideoRm
Harp Class
BOTH HARPISTS

SECTION K Monday & Wednesday
3:45 - 5:45

Mr. Smith MH 5
Messiaen La Merle Noir
Fl-Lacaille
Pno-Rosenthal FOR PERF. AUG. 23

SECTION L Thursday 1:30 - 3:30

Mr. Schlueter Studio K
Trumpet Class
ALL TRUMPETS

Mr. Barron Studio F
Trombone/Tuba Class
ALL TROMBONES/TUBA

Mr. Krasner Studio L
Beethoven Op. 132 Master Class
Vln-Chen
Vln-Ferguson
Vla-Dane
Vlc-MacRae

SECTION M Tuesday 1:30 - 3:30

Mr. Krasner Studio L
Master Class
Vln-Ahern
Vln-Shiragami
Vla-Panner
Vlc-Gaenslen

SECTION N Friday 1:30 - 3:30

Mr. Krasner Studio L
Master Class
Vln-Jun
Vln-Hunting
Vln-Rhee
Vln-Arlt

SECTION O Tuesday & Wednesday
1:30 - 3:30

Mr. Smith MH 10
Carter 8 Etudes & Fantasy
Fl-Shinkai
Ob-Shapiro
Cl-Garcia
Bsn-Mouser

St. Lawrence Quartet
Monday 10:00 - 12:00 - Schumann - Kalish - MH A
Tuesday 10:00 - 12:00 - Dvorak - Hampton - Highwood Pink
Wednesday 10:00 - 12:00 - Schumann - Kalish MH A
Thursday 4:00 - 6:00 - Berg - Krasner - Studio L
Friday 10:00 - 12:00 - Schumann - Kalish MH A

Ying Quartet
Monday 10:00 - 12:00 - Prokofiev - Krosnick - Highwood Pink
Tuesday 4:00 - 6:00 = Beethoven - Krasner - Studio L
Wednesday 10:00 - 12:00 - Schoenberg - Lehner - Highwood Pink
Thursday 4:00 - 6:00 - Beethoven - Ma - Highwood Pink
Friday 10:00 - 12:00 - Haydn - Hampton - Highwood Pink

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

EIGHTH WEEK
August 17 - 23

MONDAY 17	TUESDAY 18	WEDNESDAY 19	THURSDAY 20	FRIDAY 21	SATURDAY 22
10:00 - 12:30 TMCO H-I Mr. Nelson & Cond.Fellows Theatre	9:30 - 11:30 TMCO Section H-II Strings& Harps Mr. Nelson Theatre 11:30 - 1 TMCO Sectional H-II Winds, Brass & Percussion Mr. Nelson Theatre 11:45 - 1:15 Cello Masterclass Mr. Ma RehStage	10:00 - 12:30 TMCO H-III Mr. Nelson & Cond.Fellows Theatre 10:00 - 12:00 Piano Masterclass Mr. Ohlsson Seranak	10:00 - 12:30 TMCO H-IV Mr. Nelson & Cond.Fellows Theatre 12:30 - 1:30 Whine & Dine All Members Mr. Kalish Lawn near Cafeteria	10:00 - 12:30 TMCO H-V Mr. Nelson & Cond.Fellows Theatre 10:00 - 12:00 Piano Class Mr. Kalish, Mr. Wyner Hawthorne	10:00 - 12:30 TMCO H-VI Mr. Nelson & Cond. Fellows Theatre
1:30 - 3:30 Chamber Music Section B	2:00 - 4:00 Chamber Music Section B, H	1:30 - 3:30 Chamber Music Section J 1:30 - 3:30 Vln Masterclass Mr. Silverstein ChMusHall Vla Masterclass Mr. Fine MH 7	1:30 - 3:30 Chamber Music Section A	1:30 - 3:30 Chamber Music Section A, N	SUNDAY 23 10:00 Chamber Concert IX Theatre
3:45 - 5:45 Chamber Music Section D, E, M	4:15 - 6:15 Chamber Music Section C, D, G, I		3:45 - 5:45 Chamber Music Section F, H, K	3:45 - 5:45 Chamber Music Section F, G, L, M	
7:30 - 9:30 English horn Masterclass Mr. Thorstenberg Hall Art Rm	8:30 ChamberConcert VIII Theatre	Vlc Masterclass Mr. Krosnick West Barn 3:45 - 5:45 Chamber Music Section C 8:30 Chamber/Vocal Concert THeatre	7:30 - 9:30 Chamber Music Section N 7:30 - 9:30 Master Class All Welcome Mr. Levine Hall Art		8:30 TMCO Concert H Mr. Nelson & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Conducting Programs

EIGHTH WEEK
August 17 - 23

MONDAY 17	TUESDAY 18	WEDNESDAY 19	THURSDAY 20	FRIDAY 21	SATURDAY 22
10:00 - 12:30 TMCO H-I Mr. Nelson & Cond.Fellows Theatre	9:30 - 11:30 TMCO Sectional H-II Strings & Harps Mr. Nelson Theatre 11:30 - 1:00 TMCO Sectional H-II Winds, Brass, Percussion Mr. Nelson Theatre	10:00 - 12:30 TMCO H-III Mr. Nelson & Cond.Fellows Theatre	10:00 - 12:30 TMCO H-IV Mr. Nelson & Cond.Fellows Theatre	10:00 - 12:30 TMCO H-V Mr. Nelson & Cond.Fellows Theatre	10:00 - 12:30 TMCO H-VI Mr. Nelson & Cond.Fellow Theatre
1:30 Seminar Mr. Meier Seranak	1:30 - 3:00 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Meier Seranak	1:30 - 3:30 Seminar Mr. Nelson Seranak	1:30 - 3:30 Seminar Mr. Nelson Seranak	SUNDAY 23
3:00 Mr. McFerrin Seranak	3:00 Seminar Mr. Silverstein Seranak				10:00 Chamber Concert IX Theatre
3:45 - 5:45 Solfege Mr. Voisin Highwood Rust		3:45 - 5:45 Solfege Mr. Voisin Highwood Rust			8:30 TMCO Concert H Mr. Nelson & Cond.Fellows Theatre
7:00 - 9:00 Seminar Mr. Abravanel Seranak	8:30 ChamberConcertVIII Theatre	8:30 Chamber/Vocal Concert Theatre			

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

EIGHTH WEEK
August 17 - 23

MONDAY 17	TUESDAY 18	WEDNESDAY 19	THURSDAY 20	FRIDAY 21	SATURDAY 22
4:00 - 6:00 Seminar Mr. Borden Hawthorne	8:30 Chamber ConcertIIX Theatre	8:30 Chamber/Vocal Concert Theatre			sunday 23 10:00 Chamber Concert IX Theatre 8:30 TMCO Concert H Mr. Nelson & Cond.Fellows Theatre

TANGLEWOOD MUSIC CENTER
Fellowship Program — EIGHTH WEEK
Chamber Music — August 17 - 23

SECTION A Thursday & Friday
1:30 - 3:30

Mr. Smith MH 5
Messiaen La Merle Noir
Fl-Lacaille
Pno-Rosenthal — FOR PERF. AUG. 23

Mr. Serkin MH 7
Messiaen Quartet
Vln-Kwuon
Vlc-Fonda
Cl-Plane — FOR PERF. AUG. 23
Pno-Wyse

Mr. Griffiths Studio I
Boyd Cycle of Love
Vlc-Thornblade
AFl-Ransom
Pno-Susley — FOR PERF. AUG. 22
Vc-Lattimore

Mr. Jennings MH 15
Bartok Quartet No. 1
Vln-Chen
Vln-Hytken
Vla-Scheindlin
Vlc-Gaenslen

Mr. Lehner Highwood Pink
Mozart K. 464
Vln-Clendenning
Vln-Suzuki
Vla-Gustavsson
Vlc-Simkin

SECTION B Monday 1:30 - 3:30
Tuesday 2:00 - 4:00

Mr. Harbison RehStage
Bhushan Last Tryst
Vln-Clendenning
Vln-Humphreys
Vla-Schmidt
Vlc-Fonda — FOR PERF. AUG. 19
Vlc-Wang
Bas-Rowell
Fl/Picc-Shinkai
Ob/EH-Bishop
Cl/BCl-Garcia
Bsn-Cortese
Hrn-Drake
Perc-Bjorlin / Perc Schulz
Hrp-Ritscher
Mezzo-Bindig
Cond-Bhushan

MORE SECTION B Monday 1:30 - 3:30
Tuesday 2:00 - 4:00

Mr. Gregg ChMusHall
Campion Collection of Eddies
Vln-Kim
Vlc-Stern
Fl/Picc-Mielens
Cl/BCl-Freimuth — FOR PERF. AUG. 18
Perc-Florio
Perc-Tompkins
Pno-Horne

Mr. Ma MH 7
Dvorak Piano Quintet
Vln-Kwuon
Vln-Roth
Vla-Panner — FOR PERF. AUG. 18
Vlc-MacRae
Pno-Wyse

Ms. Hampton WestBarn
Dallapiccola Divertimento
Vla-Long
Vlc-Willer
Fl-Lacaille — FOR PERF. AUG. 19
Ob-Cooper
Cl-Shterenberg
Mezzo-Iwama

Ms. Harbison MH 11
Schubert Quartet in A minor
Vln-Albanese
Vln-Hunting
Vla-Mendoza
Vlc-Kutz

Mr. Krosnick MH 10
Quartet to be chosen
Vln-Avila
Vln-Huang
Vla-Haverkamp
Vlc-Thornblade

SECTION C Tuesday 4:15 - 6:15
Wednesday 3:45 - 5:45

Mr. Anzolini RehStage
Dallapiccola Cinque canti
Vla-Wu
Vlc-Thornblade
Fl-Ransom
AFl-Mielens — FOR PERF. AUG. 22
Cl-Spitzer
BCl-Freimuth
Hrp-Catlin
Pno-Root
Bari-Soper

TANGLEWOOD MUSIC CENTER
Fellowship Program — EIGHTH WEEK
Chamber Music — August 17 - 23

MORE SECTION C Tuesday 4:15 - 6:15
Wednesday 3:45 - 5:45

Mr. Wyner WestBarn
Wyner Memorial Music
Fl-Lacaille
Fl-Shinkai
Fl-Kvam — FOR PERF. AUG. 19
Sop-Menzenberg

Mr. Krasner Studio L
Haydn Op. 76 no. 2
Vln-Hytken
Vln-Arlt
Vla-Gershfeld
Vlc-Kutz

SECTION D Monday 3:45 - 5:45
Tuesday 4:15 - 6:15

Mr. Lehner Studio K
Schoenberg Quartet #2
Vln-Summers
Vln-Price
Vla-Scheindlin — FOR PERF. AUG. 19
Vlc-Hersh
Sop-Cho

SECTION E Monday 3:45 - 5:45

Mr. Krosnick ChMusHall
Shapey Evocation #2
Vlc-Stern
Perc-Jones — FOR PERF. AUG. 18
Pno-Toglia

Mr. Wyner MH 10
Wyner Trio
Cl-Warner
Cl-Shterenberg — FOR PERF. AUG. 18
Bsn-Ruze

Mr. Kalish MH A
Haydn Piano Trio
Vln-Chen
Vlc-Fonda — FOR PERF. AUG. 18
Pno-Root

Mr. Krasner Studio L
Beethoven Op. 130 master class
Vln-Clendenning
Vln-Chiu
Vla-Gustavsson
Vlc-Thornblade

SECTION F Thursday & Friday
3:45 - 5:45

Mr. Levine WestBarn
Schubert Octet
Vln-Humphreys
Vln-Reiche
Vla-Scheindlin — FOR PERF. AUG. 23
Vlc-Kutz
Bas-Manzo
Cl-Shterenberg
Bsn-Cortese
Hrn-Drake

Mr. A. Smith Studio I
Messiaen La Mort
Vln-Chiu
Pno-Darling — FOR PERF. AUG. 22
Sop-Wei
Ten-Oak

SECTION G Tuesday 4:15 - 6:15
Friday 3:45 - 5:45

Mr. Orleans EastBarn
Crumb Madrigals Book I
Bas-Deschenes
Perc-Bjorlin — FOR PERF. AUG. 23
Sop-Clark

SECTION H Tuesday 2:00 - 4:00
Thursday 3:45 - 5:45

Mr. Fischer/Mr. Jennings MH 15
Stravinsky 3 Pieces
Vln-Price
Vln-Rhee
Vla-Gershfeld — FOR PERF. AUG. 22
Vlc-Hersh

SECTION I Tuesday 4:15 - 6:15

Mr. Fischer MH 13
Rossini Duo
Vlc-Chapman
Bas-Rowell — FOR PERF. AUG. 19

Mr. Kalish MH A
Ives Trio
Vln-Kim
Vlc-Simkin — FOR PERF. AUG. 18
Pno-Uchida

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
August 17 - 23

MORE SECTION I Tuesday 4:15 - 6:15

Ms. Hampton MH 10
Brahms Op. 18
Vln-Kwuon
Vln-Kolbinger
Vla-Schmidt
Vla-Yu
Vlc-MacRae
Vlc-Gaenslen

SECTION J Wednesday 1:30 - 3:30

Mr. Hudgins RehStage
Percussion Class
ALL PERCUSSIONISTS

Mr. Voisin Studio K
Trumpet Class
ALL TRUMPETS

Mr. Barron Studio F
Trombone/Tuba Class
ALL TROMBONES/TUBA

Ms. Pilot Video Room
Harp Class
BOTH HARPISTS

Mr. Wright MH 10
Clarinet Class
ALL CLARINETS

Ms. Buyse MH 11
Flute Class
ALL FLUTES

Mr. Wakao MH 13
Oboe Class
ALL OBOES

Mr. Ranti MH 15
Bassoon Class
ALL BASSOONS

Mr. Katzen Hawthorne
Horn Class
ALL HORNS

SECTION K Thursday 3:45 - 5:45

Mr. Kalish MH 4
Rachmaninoff Suite No. 2
Pno-Ishii
Pno-Rosenthal

Mr. Harbison MH 7
Harbison November 19, 1828
Vln-Jun
Vla-Kam
Vlc-Chapman
Pno-Kaufman

MORE SECTION K Thursday 3:45 - 5:45

Mr. Krasner Studio L
Violin Master class
Vln-Ferguson
Vln-Spies
Vln-Takahashi
Vln-Grueninger

SECTION L Friday 3:45 - 5:45

Mr. Krasner Studio L
Violin Master Class
Vln-Shiragami
Vln-Ahern
Vln-Summers
Vln-Walther

SECTION M Monday and Friday
3:45 - 5:45

Ms. Pilot RehStage
Debussy Childrens Corner
Vlc-Simkin
Fl-Ransom
Hrp-Ritscher

SECTION N Thursday 7:30 - 9:30
Friday 1=30 - 3:30

Mr. Barker Hall Art Thur/Theatre Fri.
Bass Class
ALL BASSES

SECTION O Monday & Wednesday
3:45 - 5:45

Mr. Levine MH 7
Schubert Quintet
Vln-Kim
Vln-Walther
Vla-Dane FOR PERF. AUG. 19
Vlc-Willer
Vlc-Wang

SECTION P Wednesday & Thursday
3:45 - 5:45

Ms. Harbison MH 8
Berg Trio
Vln-Clendenning
Cl-Warner
Pno-Uchida

ANY PERSON NOT SCHEDULED FOR A READING GROUP AND WANTING ONE SHOULD SEE MR. KALISH.

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
August 17 - 23

Ying Quartet
WEdnesday - 10:00 - 12:00 - Schoenberg - Lehner - Highwood Pink
Thurday - 10:00 - 12:00 - Schumann - Levine - Highwood Pink
Friday - 10:00 - 12:00 - Schoenberg - Lehner - Highwood Pink

St. Lawrence Quartet
Tuesday - 9:30 - 11:30- Ma - Highwood Pink
Wednesday - 1:30 - 3:30 - Beethoven - Levine - Highwood Pink
Thursday - 10:00 - 12:00 - Schoenberg - Lehner - Highwood Gray
Friday - 1:30 - 3:30 - Beethoven - Krasner - Studio L
Saturday - 10:00 - 12:00 - Schoenberg - Lehner - Highwood Pink

TMC VOCAL PROGRAM 1992

TMC VOCAL SCHEDULE

WEEK 1

WEEK 1: June 29 through July 5

As of 6/3/92

DATES		June 29	June 30	July 1	July 2	July 3	July 4	July 5
LOCATION	TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH	10am -	Phyllis Curtin	Phyllis Curtin	Rehearsal	Phyllis Curtin	Phyllis Curtin		
		MASTER CLASS--	MASTER CLASS--	Robert Gay Master Class	MASTER CLASS--	MASTER CLASS--		
	12:30pm	FELLOWS/Dahl	PCS/Churchwell		FELLOWS/Darling	PCS/Sisley		
	1:00pm		GROUP SING		Run through for			
			(Everyone)		D. Lloyd Master Class			
	3:45pm -				MASTER CLASS--	MASTER CLASS--		
					David Lloyd	Robert Gay		
	5:45pm				(English Songs)	(Opera Staging)		
Theatre	4:00pm		"ALLELUIA" Rehearsal					
			(Everyone)					
	5:00pm		OPENING EXERCISES					
Cafeteria	11:30am		FACULTY MEETING					
Art	9:30am		Blank/AS-Foss	Haus/Kibbe	Wolfe/Churchwell	Blank/Darling:MG		
	10:30am		Wei/Pankonin	Bindig/Kibbe	Hodges/Churchwell	Cho/MG--Dallapiccola		
	11:30am				Stafford/Churchwell	Momjiam/MG--Salonen		
	12:30pm							
	1:30pm	Swindler/Sisley		Soper/MG-Dallapiccola		PCS GROUP-MG:McLean	PCS GROUP-WJ:Dahl	
	2:30pm	Menzenberg/Sisley				LaForgia,Parekh,Yaeger	Connare,Lanzkron,Robinson,	
	3:30pm	Jones/Sisley					Santiago	
	4:30pm	Iwama/Sisley					Iwama/Sisley:WJ	
	5:30pm				Bulych/Kibbe			
	7:30pm		Lanzkron/Dahl	Clark/McLean				
	8:30pm		Robinson/Dahl					

Barn	9:30am							
	10:30am							
	11:30am							
	12:30pm							
	1:30pm	Connare/Dahl		Fahnestock/Churchwell				
	2:30pm	Martin/Pankonin		Roland/Churchwell				
	3:30pm	Wei/Pankonin						
	4:30pm	Vetter/Pankonin						
	5:30pm							
Chalet	9:30am				Robinson/Dahl		Momjian/Dahl:MG	
(Mon.-	10:30am		Cho/Sisley		Lanzkron/Dahl	Fitzpatrick/McLean	PIANO SEMINAR:Garrett	
Wed.)	11:30am					Clark/McLean:WJ		
	12:30pm							
Fitch	1:30pm	Bulych/Kibbe		Cho/Sisley		PCS GROUP-DH:Darling	PCS GROUP-MG:Kibbe	
(Thurs.-	2:30pm	Haus/Kibbe		Swindler/Sisley		Conn,Hines,Pujol,Silverman	Bulych,Haus,Keil,Pratschke	
Sat.)	3:30pm	Keil/Kibbe		Jones/Sisley			Cho/MG-Dallapiccola	
	4:30pm	Pratschke/Kibbe		Iwama/Sisley			Momjian/MG-Salonen	
	5:30pm							
	7:30pm	MOVEMENT WORKSHOP/	Lattimore/Pankonin					
	8:30pm	Mary Spire (Everyone)	Dak/Pankonin					
Music	9:30am		Bindig/Kibbe		LaForgia/McLean			
	10:30am		Clark/Kibbe-Harbison		Parekh/McLean	Fahnestock/Churchwell:AS		
	11:30am				Yaeger/McLean	Roland/Churchwell:AS		
	12:30pm							
	1:30pm	Silverman/Darling		Connare/Dahl		PCS GROUP-AS:Pankonin	PCS GROUP-DH:Sisley	
	2:30pm	Conn/Darling		Soper/Dahl		Lattimore,Martin,Vetter	Jones,Menzenberg,Swindler	
	3:30pm	Hines/Darling		Momjiam/Dahl			Bindig/Kibbe:DH	
	4:30pm	Pujol/Darling					Fitzpatrick/McLean:DH	
	5:30pm				Wei/Pankonin:MG			
	7:30pm		Hodges/Churchwell	Santiago/Dahl				
	8:30pm		Stafford/Chruchwell					

Room 102	9:30am		Soper/Dahl					
	10:30am		Momjian/Dahl		Menzenberg/Sisley			
	11:30am				Lattimore/Pankonin	Oak/Pankonin:DH		
	12:30pm							
	1:30pm	LaForgia/McLean		Blank/Darling			PCS GROUP-AS:Churchwell	
	2:30pm	Parekh/McLean		Iwama/Darling-Harbison			Hodges,Stafford,Wolfe	
	3:30pm	Yaeger/McLean		Conn/Darling			Soper/Dahl:AS	
	4:30pm	Clark/McLean		Hines/Darling				
	5:30pm				Cho/Sisley:AS			
	7:30pm		Keil/Kibbe	Pujol/Darling				
	8:30pm		Pratschke/Kibbe	Silverman/Darling				
Room 106	9:30am		Blank/Darling					
	10:30am		Fitzpatrick/McLean					
	11:30am				Hodges/DH--Webern			
	12:30pm							
	1:30pm	Fahnestock/Churchwell						
	2:30pm	Roland/Churchwell		Oak/Pankonin				
	3:30pm	Santiago/Dahl		Martin/Pankonin				
	4:30pm	Wolfe/Churchwell						
	5:30pm							

VOCAL SCHEDULE/ WEEK 2

TMC VOCAL PROGRAM 1992
WEEK 2: July 6 through July 12
As of 7/4/92

DATES			July 6	July 7	July 8	July 9	July 10	July 11	July 12
LOCATION		TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH		10am -	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin	RECITATIVE CLASS--		
(TWD)			MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	W. Jones		
		12:30pm	FELLOWS/McLean	PCS/Pankonin	FELLOWS/Kibbe	PCS/Dahl			
		1:00pm					Dress for July 12 Recital		
		8:30 pm							VOCAL RECITAL I
Studio L		10:00am						Fahnestock, etc.--Schuller	
(TWD)								(Chamber rehearsal)	
East Barn		10:00am						Conn, etc.--Jalbert	
(TWD)		3:45pm				Conn, etc.--Jalbert		(Chamber rehearsal)	
						(Chamber rehearsal)			
Dining Room		11:30am			FACULTY MEETING				
Miss Hall's		12:30pm	FACULTY MEETING						
Art		9:30am		Cho/MG--Dallapiccola					
(Miss		10:30am	Darling/DH	Soper/MG--Dallapiccola	Robinson/Dahl	Roland/Churchwell:AS			
Hall's)		11:30am	Sisley/DH	Momjian/Dahl:MG	Connare/Dahl	Momjiam/AS--Salonen			
		12:30pm				Blank/AS--Foss			
		1:30pm	Bindig/Kibbe:DH	Wei/Pankonin:MG	Pratschke/Kibbe	Soper/Dahl:AS		PCS GROUP-WJ:Dahl	
		2:30pm	Oak/Pankonin:DH	Blank/Darling:MG	Bulych/Kibbe	Lanzkron/Dahl		Connare,Lanzkron,Robinson,	
		3:30pm			Keil/Kibbe	Menzenberg/Sisley	PCS GROUP-DH:Darling	Santiago	
		4:30pm			LANGUAGE GROUP/Kibbe		Conn,Hines,Pujol,Silverman		
		5:30pm	Vetter/Pankonin	Pujol/Darling					
		7:30pm							
		8:30pm							

TMC VOCAL PROGRAM 1992

WEEK 2: July 6 through July 12

As of 7/4/92

DATES		July 6	July 7	July 8	July 9	July 10	July 11	July 12
LOCATION	TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH (TWD)	10am - 12:30pm	Phyllis Curtin MASTER CLASS-- FELLOWS/McLean	Phyllis Curtin MASTER CLASS-- PCS/Pankonin	Phyllis Curtin MASTER CLASS-- FELLOWS/Kibbe	Phyllis Curtin MASTER CLASS-- PCS/Dahl	RECITATIVE CLASS-- W. Jones		
	1:00pm					Dress for July 12 Recital		
	8:30 pm							VOCAL RECITAL I
Studio L (TWD)	10:00am						Fahnestock, etc.--Schuller (Chamber rehearsal)	
East Barn (TWD)	10:00am						Conn, etc.--Jalbert	
	3:45pm				Conn, etc.--Jalbert (Chamber rehearsal)		(Chamber rehearsal)	
Dining Room Miss Hall's	11:30am 12:30pm	FACULTY MEETING		FACULTY MEETING				
Art (Miss Hall's)	9:30am		Cho/MG--Dallapiccola					
	10:30am	Darling/DH	Soper/MG--Dallapiccola	Robinson/Dahl	Roland/Churchwell:AS			
	11:30am	Sisley/DH	Momjian/Dahl:MG	Connare/Dahl	Momjiam/AS--Salonen			
	12:30pm				Blank/AS--Foss			
	1:30pm	Bindig/Kibbe:DH	Wei/Pankonin:MG	Pratschke/Kibbe	Soper/Dahl:AS		PCS GROUP-WJ:Dahl	
	2:30pm	Oak/Pankonin:DH	Blank/Darling:MG	Bulych/Kibbe	Lanzkron/Dahl		Connare,Lanzkron,Robinson,	
	3:30pm			Keil/Kibbe	Menzenberg/Sisley	PCS GROUP-DH:Darling	Santiago	
	4:30pm			LANGUAGE GROUP/Kibbe		Conn,Hines,Pujol,Silverman		
	5:30pm	Vetter/Pankonin	Pujol/Darling					
	7:30pm							
	8:30pm							

Music	9:30am							
(Miss	10:30am	Churchwell/AS	Roland/Churchwell:AS	Hines/Darling	Clark/McLean:WJ			
Hall's)	11:30am	Pankonin/AS	Soper/Dahl:AS	Yeager/McLean	Fahnestock/Churchwell:WJ			
	12:30pm		Blank/AS--Foss					
	1:30pm	Cho/Sisley:AS	Parekh/Mclean	Swindler/Sisley	Iwama/Sisley:WJ		PCS GROUP-AS:Churchwell	
	2:30pm	Roland/Churchwell:AS	Yeager/McLean	Stafford/Churchwell	Clark/McLean:WJ		Hodges,Stafford,Wolfe	
	3:30pm			Wolfe/Churchwell	Fahnestock/WJ--Schuller	PCS GROUP-AS:Pankonin		
	4:30pm			LANGUAGE GROUP/Churchwe		Lattimore,Martin,Vetter		
	5:30pm	Wolfe/Churchwell	Martin/Pankonin			Conn/AS--Jalbert		
Room 101	9:30am							
(Miss	10:30am							
Hall's)	11:30am							
	12:30pm							
	1:30pm	Dahl/WJ	Conn/Darling	Silverman/Darling	Parekh/McLean			
	2:30pm	Clark/McLean:WJ	Haus/Kibbe	LaForgia/McLean	Hines/Darling			
	3:30pm			Jones/Sisley	Pujol/Darling			
	4:30pm			LANGUAGE GROUP/Sisley				
	5:30pm	LaForgia/McLean	Menzenberg/Sisley					
Room 102	9:30am							
(Miss	10:30am							
Hall's)	11:30am							
	12:30pm			Conn/AS--Jalbert				
	1:30pm	Silverman/Darling	Lanzkron/Dahl	Roland/Churchwell:AS	Haus/Kibbe		PCS GROUP-MG:Kibbe	
	2:30pm	Jones/Sisley	Robinson/Dahl	Soper/Dahl:AS			Bulych,Haus,Keil,Pratschke	
	3:30pm			Santiago/Dahl	Hodges/Churchwell	Fahnestock/Churchwell:WJ		
	4:30pm			LANGUAGE GROUP/Dahl		Bindig/WJ--Bhushan		
	5:30pm	Swindler/Sisley	Santiago/Dahl					
Room 106	9:30am							
(Miss	10:30am		Fahnestock/Churchwell:WJ					
Hall's)	11:30am		Iwama/Sisley:WJ					
	12:30pm		Bindig/WJ--Shushan					
	1:30pm	Hodges/Churchwell	Fahnestock/WJ--Schuller					
	2:30pm	Connare/Dahl						
	3:30pm			Vetter/Pankonin		Pratschke/Kibbe		
	4:30pm			LANGUAGE GROUP/Pankonin				
	5:30pm	Momjian/MG--Salonen	Stafford/Churchwell					

VOCAL SCHEDULE

WEEK 3

TMC VOCAL PROGRAM 1992
WEEK 3: July 13 through July 19
As of 7/11/92

DATES			July 13	July 14	July 15	July 16	July 17	July 18	July 19
LOCATION		TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH		10am -	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin	RECITATIVE CLASS--		
(TWD)			MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	Warren Jones		
		12:30pm	FELLOWS/Churchwell	PCS/Sisley	FELLOWS/Darling	PCS/Dahl			
		3:45 pm					PCS RECITAL I		
		8:30 pm							VOCAL RECITAL I
Hawthorne		10:00 am			Hodges--Webern				
		1:00 pm		Lattimore/Harbison					
(TWD)		3:45 pm		Hodges--Webern					
Rehearsal		10:00 am			Conn--Jalbert				
Stage (TWD)		1:30 pm			Lattimore--Harbison		Lattimore--Harbison		
		3:45 pm		Conn--Jalbert	(NOTE: 1:00, not 1:30)	Lattimore--Harbison			
Theatre		10:00 am			Fahnestock--Schuller				
		1:00 pm		DRESS FOR JULY 15					
(TWD)		3:45 pm		Fahnestock--Schuller					
		8:30 pm			VOCAL RECITAL II				VOCAL/CHAMBER RECITAL
West Barn		1:30 pm		Roland, Mclean--Ravel		Roland, Mclean--Ravel			
(TWD)		2:40 pm			Cho--Dallapiccola				
		3:00 pm						Momjian--Salonen	
		3:40 pm					Cho--Dallapiccola		
		4:25 pm				Cho--Dallapiccola			
		7:00 pm				Momjian--Salonen			
		8:00 pm			Momjian--Salonen				

Dining Room Miss Hall's	11:30am 2:30 pm	FACULTY MEETING							
Art (Miss Hall's)	9:30am 10:30am 11:30am 12:30pm 1:30pm 2:30pm 3:30pm 4:30pm 5:30pm 7:30pm 8:30pm	Bulych/Kibbe(MG 9:30) Haus/Kibbe(MG 11:00) Keil/Kibbe(MG 11:30) Pratschke/Kibbe(MG 12:30) Momjian/Dahl:MG 	 Roland/McLean Blank/McLean Clark/Sisley 	PCS GROUP-MG:Kibbe Bulych,Haus,Keil,Pratschke PCS GROUP-MG:McLean LaForgia,Parekh,Yeager [Garrett] 	Momjiam/AS--Salonen Blank/McLean:AS Clark/Sisley:AS PCS GROUP-MG:Kibbe Bulych,Haus,Keil,Pratschke [Garrett] PCS GROUP-MG:McLean LaForgia,Parekh,Yeager	 Roland/DH--Ravel Lattimore/DH--Harbison 	Hodges/DH--Webern Soper/Darling:DH Roland/McLean:DH PCS Coaching -- TBA 		
Barn (Miss Hall's)	9:30am 10:30am 11:30am 12:30pm 1:30pm 2:30pm 3:30pm 4:30pm 5:30pm	 	 Roland/DH--Ravel 	 	 	 	 Momjian/? PCS Coaching -- TBA 		
Chalet (Miss Hall's)	9:30am 10:30am 11:30am 12:30pm 1:30pm 2:30pm 3:30pm 4:30pm 5:30pm 7:30pm 8:30pm	 	 	 	 	 	 PCS Coaching -- TBA 		

Fitch	8:30am					MOVEMENT WORKSHOP/Spire		
(Miss	9:30am	Conn/Darling(DH 9:30)					10am-OPERA ARIAS/WJ	
Hall's)	10:30am	Hines/Darling(DH 11:00)		PCS GROUP-DH:Sisley			Connare, Haus, Lattimore,	
	11:30am	Pujol/Darling(DH 11:30)		Jones,Menzenberg,Swindler			Momjian, Pujol	
	12:30pm	Silverman/Darling(DH 12:30)					IPA STUDY GROUP/MG	
	1:30pm	Iwama/Sisley:WJ		PCS GROUP-DH:Darling	PCS GROUP-DH:Darling		PCS Coaching -- TBA	
	2:30pm			Conn,Hines,Pujol,Silverman	Conn,Hines,Pujol,Silverman			
	3:30pm	FRENCH CLASS--		"LIFE AT THE MET"	FRENCH CLASS--		FRENCH CLASS--	
	4:30pm	Alan Smith	Stafford/Sisley:AS	CLASS with Warren Jones	Alan Smith		Alan Smith	
	5:30pm		Wolfe/Churchwell:AS		Hodges/DH--Webern			
	6:30pm		Hodges/Sisley:AS		PCS GROUP-DH:Sisley			
	8:30pm				Jones,Menzenberg,Swindler			
Music	9:30am	LaForgia/McLean(MG 10:00)	Kibbe/MG		Lattimore/DH--Harbison		Momjian/AS--Salonen	
(Miss	10:30am	Parekh/McLean(MG 10:30)	Soper/MG--Dallapiccola		Soper/Darling:DH		Blank/McLean:AS	
Hall's)	11:30am	Yeager/McLean(MG 12:00)	Cho/MG--Dallapiccola		Roland/McLean:DH		Clark/Sisley:AS	
	12:30pm				Roland/DH--Ravel		Blank/AS--Foss	
	1:30pm	Fitzpatrick/McLean:DH					PCS Coaching -- TBA	
	2:30pm							
	3:30pm							
	4:30pm							
	5:30pm	Bindig/Kibbe:DH						
	6:30pm	Lattimore/DH--Harbison						
Room 101	9:30am	Jones/Sisley(DH 10:00)						
(Miss	10:30am	Menzenberg/Sisley(DH 10:30)	Oak/Kibbe				Bindig/Churchwell	
Hall's)	11:30am	Swindler/Sisley(DH 12:00)	Soper/Darling				Cho/Churchwell	
	12:30pm							
	1:30pm	Cho/Sisley:AS					PCS Coaching -- TBA	
	2:30pm							
	3:30pm							
	4:30pm							
	5:30pm							

Room 102	9:30am	Connare/Dahl:WJ			Soper/MG--Dallapiaaola				
(Miss	10:30am	Lanzkron/Dahl:WJ	Momjian/AS--Salonen		Cho/MG--Dallapiccola		Fahnestock/Dahl		
Hall's)	11:30am	Robinson/Dahl:WJ	Blank/AS--Foss	PCS GROUP-WJ:Dahl			Fitzpatrick/Pankonin		
	12:30pm	Santiago/Dahl:WJ		Connare,Lanzkron,Robinson,					
	1:30pm			Santiago	PCS GROUP-WJ:Dahl	Cho/MG--Dallapiccola	PCS Coaching -- TBA		
	2:30pm				Connare,Lanzkron,Robinson,	Soper/MG--Dallapiccola			
	3:30pm				Santiago				
	4:30pm								
	5:30pm								
Room 106	9:30am	Lattimore/Pankonin:AS	Fahnestock/Churchwell:WJ	PCS GROUP-AS:Churchwell	Oak/Kibbe:WJ				
(Miss	10:30am	Martin/Pankonin:AS	Fahnestock/WJ--Schuller	Hodges,Stafford,Wolfe	Fahnestock/WJ--Schuller		Iwama/Darling		
Hall's)	11:30am	Vetter/Pankonin:AS	Bindig/WJ--Bhushan	PCS GROUP-AS:Pankonin	Bindig/WJ--Bhushan		Wei/Kibbe		
	12:30pm	Conn/AS--Jalbert		Lattimore,Martin,Vetter					
	1:30pm	Wei/Pankonin/MG			PCS GROUP-AS:Churchwell	Fahnestock/WJ--Schuller	PCS Coaching -- TBA		
	2:30pm			Conn/AS--Jalbert	Hodges,Stafford,Wolfe	Bindig/WJ--Bhushan			
	3:30pm		Wei/Pankonin:MG						
	4:30pm		Pratschke/KibbeMG						
	5:30pm		Haus/Kibbe:MG						
	6:30pm				PCS GROUP-AS:Pankonin				
	7:30pm				Lattimore,Martin,Vetter				

LANGUAGE STUDY GROUPS-- Please use available rooms as follows
Mon., 7:00 pm -- Churchwell, Dahl, Darling, Kibbe
Mon., 8:00 pm -- McLean, Pankonin, Sisley
Other ad hoc sessions to be scheduled by Vocal Coaches as desired.

FACULTY--2nd meeting on Wed. or Thurs. TBA

VOCAL SCHEDULE
WEEK 9
July 20 - 26

TMC VOCAL PROGRAM 1992
WEEK 4: July 20 through July 27

As of 7/19/92

DATES			July 20	July 21	July 22	July 23	July 24	July 25	July 26
LOCATION		TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH (TWD)		10am - 12:30pm	Phyllis Curtin MASTER CLASS-- FELLOWS/Pankonin	Phyllis Curtin MASTER CLASS-- PCS/McLean	Phyllis Curtin MASTER CLASS-- FELLOWS/Churchwell	Phyllis Curtin MASTER CLASS-- PCS/Kibbe		Phyllis Curtin MASTER CLASS-- FELLOWS/Sisley	
		1:30 pm		PCS RECITAL #2				PCS RECITAL #3	
		3:45 pm							
East Barn		1:30 pm						Lattimore(DH)--HARBISON	
Hawthorne		8:45 am	Hodges(DH)--WEBERN		Hodges(DH)--WEBERN		Hodges(DH)--WEBERN		
		1:00 pm							
(TWD)		3:45 pm							
Rehearsal Stage (TWD)		1:30 pm			Lattimore(DH)--HARBISON				
		3:45 pm	Lattimore(DH)--HARBISON						
		5:15 pm				Lattimore(DH)--HARBISON			
Serenak		2:30 pm				CONDUCTING SEMINAR-- Connare,Lattimore,Soper			
Theatre		10:00 am							
		1:30pm		Blank(KG)--CRUMB		Blank(KG)--CRUMB			Parekh(AS)--SALONEN
(TWD)		4:30 pm							VOCAL RECITAL III
		8:30 pm			SANFORD SYLVAN--Recital				

West Barn (TWD)	1:30 pm		Roland/McLean(DH)--RAVEL		Roland/McLean(DH)--RAVEL		Cho(MG)--DALLAPICCOLA	
	3:15pm					Parekh(AS)--SALONEN		
	3:45pm	Cho(MG)--DALLAPICCOLA	Parekh(AS)--SALONEN		Cho(MG)--DALLAPICCOLA			
	4:25 pm							
	7:00 pm							
	9:15pm	Parekh(AS)--SALONEN		Parekh(AS)--SALONEN				
Dining Room Miss Hall's	12:30pm				FACULTY MEETING			
Art (Miss Hall's)	9:30am	Pratschke/Churchwell		Connare/Pankonin	Bindig/Churchwell:AS		PCS GROUP--AS/Dahl	
	10:30am	Robinson/Churchwell		Parekh/Pankonin	Clark/Sisley:AS		Bulych,Conn,Menzenberg	
	11:30am	Yeager/Churchwell		LaForgia/Pankonin	Blank/McLean:AS	Fitzpatrick/Pankonin:MG		
	12:30pm	[Garrett]						
	1:30pm	Haus/Kibbe (MG 1:30)			Swindler/Kibbe			
	2:30pm	Silverman/Kibbe (MG 2:30)			Wolfe/Kibbe			
	3:30pm	Oak/Kibbe		Hines/McLean		PCS GROUP--MG/Darling		
	4:30pm	Wei/Kibbe	Iwama/Darling:MG	Jones/McLean		Hodges,Lattimore,Martin		
	5:30pm		Cho/MG--Dallapiccola	Vetter/McLean		Soper/MG--Dallapiccola		
	7:30pm		Swindler/Kibbe (MG 7:30)					
	8:30pm		Wolfe/Kibbe (MG 9:00)					
Barn (Miss Hall's)	9:30am							
	10:30am							
	11:30am							
Chalet (Miss Hall's)	9:30am							
	10:30am							
	11:30am							

Fitch	8:30am					MOVEMENT WORKSHOP/Spire		
(Miss	9:30am					ITALIAN CONVERSATION CLASS--		
Hall's)	10:30am	INTERPRETATION CLASS--	INTERPRETATION CLASS--	INTERPRETATION CLASS--		--Robert Cowart	PCS GROUP--DH/Pankonin	
	11:30am	PCS GROUP A/Robert Cowart	FELLOWS/ Robert Cowart	PCS GROUP B/Robert Cowart			Connare,Parekh,LaForgia,Stafford	
	12:30pm							
	1:30pm	Keil/Sisley (AS 2:00)		RUSSIAN DICTION--		ROSSINI, Petite Messe--	RUSSIAN DICTION--	
	2:30pm	Lanzkron/Sisley (AS 2:30)		Ken Griffiths		--Grant Llewellyn/MG	Ken Griffiths	
	3:30pm	Santiago/Sisley (AS 4:00)		Pujol/AS	ART SONG INTERPRETATION--	PCS GROUP--AS/Sisley		
	4:30pm	BRAHMS, Liebeslieder--	ROSSINI, Petite Messe--	Blank/AS--Foss	Sanford Sylvan	Keil,Lanzkron,Pujol,Santiago		
	5:30pm	--AS/McLean	--Grant Llewellyn/DH		BRAHMS, Liebeslieder--	Bindig/Churchwell:AS		
	6:30pm				--AS/McLean			
	9:00pm		Lattimore(DH)--HARBISON					
Music	9:30am	Bulych/Dahl (AS 10:00)		Silverman/Kibbe	Iwama/Darling:MG			
(Miss	10:30am	Conn/Dahl (AS 10:30)		Wolfe/Kibbe (MG 11:00)	Fitzpatrick/Pankonin:MG			
Hall's)	11:30am	Menzenberg/Dahl (AS 12:00)		Swindler/Kibbe (MG 11:30)	Cho/Churchwell:MG	Momjian/DH		
	12:30pm							
	1:30pm	Hodges/Darling (MG 2:00)			Parekh/AS--Salonen	PIANO SEMINAR--DH		
	2:30pm	Martin/Darling (MG 3:00)				"Figured bass"		
	3:30pm	Iwama/Darling				PCS GROUP--DH/Churchwell		
	4:30pm	Soper/Darling	Blank/McLean	Momjian/DH		Pratschke,Robinson,Yeager		
	5:30pm		Oak/Kibbe:KG	Stafford/DH	Wei/Kibbe:MG	Lattimore/DH--Harbison		
	6:30pm		Fahnestock/Dahl:KG	Soper/Darling:DH				
	7:30 pm	ITALIAN CONVERSATION CLASS--						
		Robert Cowart						

Room 101 (Miss Hall's)	9:30am	Hines/McLean (KG 10:00)		Keil/Sisley				
	10:30am	Jones/McLean (KG 10:30)		Lanzkron/Sisley				
	11:30am	Vetter/McLean (KG 11:30)		Santiago/Sisley	Fahnestock/Dahl:KG	Oak/Kibbe:KG		
	12:30pm					Wei/Kibbe:WJ		
	1:30pm	LaForgia/Pankonin (DH 2:00)						
	2:30pm	Connare/Pankonin						
	3:30pm	Fitzpatrick/Pankonin		Pratschke/Churchwell		PCS GROUP--KG/McLean		
	4:30pm		Clark/Sisley:AS	Robinson/Churchwell		Hines,Jones,Vetter		
	5:30pm			Yeager/Churchwell				
	6:30pm		Lattimore/Darling (MG 7:00)					
	7:30pm		8:00 Soper/MG					
Room 102 (Miss Hall's)	9:30am							
	10:30am							
	11:30am	12:00 Lattimore/DH--Harbison			Soper/Darling:DH			
	12:30pm	1:00 Stafford/DH						
	1:30pm							
	2:30pm							
	3:30pm	Bindig/Churchwell		Bulych/Dahl				
	4:30pm			Conn/Dahl				
	5:30pm			Menzenberg/Dahl				
Room 106 (Miss Hall's)	9:30am							
	10:30am	11:00 Parekh/AS--Salonen						
	11:30am							
	12:30pm	1:00 Pujol/AS						
	1:30pm							
	2:30pm							
	3:30pm	Fahnestock/Dahl		Hodges/Darling				
	4:30pm			Martin/Darling				
	5:30pm			Lattimore/Darling				
	6:30pm		Momjian/DH					
	7:30pm		Roland/McLean:DH					
	8:30pm		Parekh/Pankonin (DH 8:30)					

BINDIG/BHUSHAN -- Studio I, Thurs. 1:00 pm.
Please schedule additional times that are mutually convenient.

TMC VOCAL SCHEDULE
WEEK 5

TMC VOCAL PROGRAM 1992
WEEK 5: July 27 through August 2
As of 7/25/92

DATES		July 27	July 28	July 29	July 30	July 31	August 1	August 2
LOCATION	TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						8:45 Blank(AS)--FOSS	8:45 Blank(AS)--FOSS	
CMH	10am -	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin			
(TWO)		MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	MASTER CLASS--			
	12:30pm	FELLOWS/Kibbe	PCS/Dahl	FELLOWS/Sisley	PCS/Pankonin			
	1:30 pm						(4:00 pm)	
	3:45 pm	Parekh (AS)--SALONEN					PCS RECITAL #4	
	4:15 pm			Blank(AS)--FOSS				
Highwood	8:45 am					Cho (DH)-SCHOENBERG	Cho (DH)-SCHOENBERG	
Pink	4:15 pm			Cho (DH)-SCHOENBERG				
Hawthorne	8:45 am					Iwama(MG)-DALLAPICCOLA	Iwama(MG)-DALLAPICCOLA	
	1:00 pm							
(TWO)	3:45 pm							
Rehearsal	1:30 pm							
Stage (TWO)	3:45 pm		Lattimore(DH)--HARBISON		(5:10 - 6:15)	(5:00 - 6:15)		
	5:15 pm				Lattimore(DH)--HARBISON	Lattimore(DH)--HARBISON		
Serenak	2:30 pm	CONDUCTING SEMINAR - Blank			CONDUCTING SEMINAR--			
					Connare,Lattimore,Soper			
					Momjian,Santiago			
Theatre	10:00 am			(2:35 - 2:50)				FCM: Lattimore-HARBISON
	1:30 pm			Parekh (AS)-SALONEN		Blank (KG)-CRUMB	2:00 FCM: Cho-DALLAPICCOLA	
(TWO)	4:30 pm	(4:15 - 6:15)				(4:10-4:30)	(6-6:30) Lattimore (DH)-HARBISON	(12:30-2:30 & 5-6:30)
	8:30 pm	Blank(KG) - CRUMB		FCM: Parekh-SALONEN		Cho(DH)--DALLAPICCOLA		Dress for Aug. 3 Recital

West Barn (TWO)	1:30 pm							
	3:45 pm		Cho (MG)-DALLAPICCOLA					
	4:15 pm			Iwama(MG)--DALLAPICCOLA				
Dining Room Mise Hall's	12:30pm				FACULTY MEETING			
Art (Miss Hall's)	9:30 am	Pratschke/Churchwell(DH 10:00)		Connare/Pankonin				
	10:30am	Robinson/Churchwell(DH 10:30)		Parekh/Pankonin	Bindig/Churchwell:AS			
	11:30am	Yeager/Churchwell(DH 12:00)		Laforgia/Pankonin	Clark/Sisley:AS			
	12:30pm							
	1:30 pm	Oak/Kibbe:KG	Silverman/Kibbe (MG 2:00				PCS GROUP--AS/Dahl	
	2:30 pm	Swindler/Kibbe (MG 3:00)	Wolfe/Kibbe (MG 2:30)		Soper/MG--Dallapiccola		Bulych,Conn,Menzenberg	
	3:30 pm	Haus/Kibbe (MG 3:30)		Hines/McLean		PCS GROUP--MG/Darling		
	4:30 pm	Wei/Kibbe		Jones/McLean		Hodges,Lattimore,Martin		
	5:30 pm			Vetter/McLean		Iwama/Darling:MG		
	7:30 pm							
	8:30 pm							
Barn (Miss Hall's)	2:30 pm							
	3:30 pm	3:00 Momjian/DH		Swindler/Kibbe				
	4:30 pm			Wolfe/Kibbe				
Chalet (Miss Hall's)	1:30pm	Cho/Churchwell						
	4:30 pm	Iwama/Darling:MG						
	5:30 pm	Soper/MG--Dallapiccola						

Fitch (Miss Hall's)	8:30 am		MOVEMENT WORKSHOP/Spire			9:00 - 11:00 am		
	9:30 am					BRAHMS, Liebeslieder-- AS-McLean/Ax,Nazaki (?)	ROSSINI, Petite Messe-- Llewellyn,Ax,Nazaki,Spano	
	10:30am	INTERPRETATION CLASS-- PCS GROUP A/Robert Cowart (Pankonin)	INTERPRETATION CLASS-- FELLOWS/ Robert Cowart (McLean)	INTERPRETATION CLASS-- PCS GROUP B/Robert Cowart (Churchwell)		11:00 - 1:00 pm PIANO SEMINAR--Robert Spano		
	11:30am						PCS GROUP--DH/Pankonin Connare,Parekh,LaForgia,Stafford	
	12:30pm							
	1:30 pm	Kail/Sisley (AS 2:00)	Pujol/AS	ROSSINI, Petite Messe-- Llewellyn,Ax,Nazaki,Spano	ROSSINI, Petite Messe-- Llewellyn,Ax,Nazaki,Spano			
	2:30 pm	Lanzkron/Sisley	Clark/Sisley:AS			PCS GROUP--AS/Sisley Kail,Lanzkron,Pujol,Santiago Bindig/Churchwell:AS		
	3:30 pm	Santiago/Sisley	FORM IN SCHUBERT-- Alan Smith					
	4:30 pm	BRAHMS, Liebeslieder-- AS-McLean/Ax,Nazaki (?)		Pujol/AS (7:00 - 8:00 pm) BRAHMS, Liebeslieder-- AS/McLean/Ax, Nazaki				
	5:30 pm							
	6:30 pm							
	7:30 pm	ROSSINI, Petite Messe-- --Grant Llewellyn/DH	Lattimore(DH)--HARBISON					
	8:30 pm							
Music (Miss Hall's)	9:30 am	Bulych/Dahl (AS 10:00)		Silverman/Kibbe	Iwama/Darling:MG			RUSSIAN DICTION-- Ken Griffiths
	10:30am	Conn/Dahl (AS 10:30)		Wolfe/Kibbe (MG 11:00)	Fitzpatrick/Pankonin:MG			
	11:30am	Menzenberg/Dahl (AS 12:00)		Swindler/Kibbe (MG 11:30)	Cho/Churchwell:MG		Fitzpatrick/Pankonin:MG	
	12:30pm			Cho/Churchwell:MG			PCS Group--MG/Kibbe	
	1:30 pm	Hodges/Darling (MG 2:00)	Oak/Kibbe:KG			ITALIAN DICTION #1 -- Robert Cowart	Silverman,Swindler,Wolfe,Haus	
	2:30 pm	Martin/Darling (MG 2:30)	Blank/Dahl:KG		Wei/Kibbe:KG	PCS GROUP--DH/Churchwell		
	3:30 pm			Soper/Darling	RUSSIAN DICTION #3 -- Ken Griffiths	Pratschke,Robinson,Yaeger Momjian/DH		
	4:30 pm	Soper/Darling:DH						
	5:30 pm							
	6:30 pm							
	7:30 pm							
Room 101 (Miss Hall's)	9:30 am	Hines/McLean (KG 10:00)		Keil/Sisley	Roland/Dahl:KG			
	10:30am	Jones/McLean (KG 10:30)		Lanzkron/Sisley (AS 11:00)	Blank/Dahl:KG			
	11:30am	Vetter/McLean (KG 11:30)		Santiago/Sisley (AS 11:30)	Fahnestock/Dahl:KG		Wei/Kibbe:KG	
	12:30pm							
	1:30 pm	LaForgia/Pankonin (DH 2:00)	1:00 Fitzpatrick/Pankoni					
	2:30 pm	Connare/Pankonin (DH 2:30)						
	3:30 pm	Clark/Sisley		Pratschke/Churchwell		PCS GROUP--KG/McLean Hines,Jones,Vetter		
	4:30 pm			Robinson/Churchwell		Oak/Kibbe:KG		
	5:30 pm		5:00 Soper/MG	Yeager/Churchwell				
	6:30 pm							

Room 102 (Miss Hall's)	9:30 am							
	10:30am				Momjian/DH			
	11:30am				Soper/Darling:DH			
	12:30pm	1:00 Stafford/DH						
	1:30 pm		Fahnestock/Dahl					
	2:30 pm		Iwama/Darling					
	3:30 pm	Bindig/Churchwell		Bulych/Dahl				
	4:30 pm			Conn/Dahl				
	5:30 pm			Menzenberg/Dahl				
Room 106 (Miss Hall's)	9:30 am							
	10:30am	11:00 Parekh/AS--Salonen						
	11:30am							
	12:30pm							
	1:30 pm	Blank/Dahl	Stafford/DH					
	2:30 pm	Fahnestock/Dahl: KG	Momjian/DH					
	3:30 pm	Roland/Dahl:KG		Hodges/Darling				
	4:30 pm			Martin/Darling				
	5:30 pm			Lattimore/Darling				
	6:30 pm							
	7:30 pm		ITALIAN CONVERSATION CLA	7:00 Roland/Dahl	ITALIAN CONVERSATION CLASS			
	8:30 pm		Robert Cowart		Robert Cowart			

BINDIG/BHUSHAN -- Studio L, Mon., 12:30 pm.
CHM, Wed., 12:30

TMC VOCAL SCHEDULE

WEEK SIX

TMC VOCAL PROGRAM 1992
WEEK 6: August 3 through August 9

As of 8/1/92

DATES		August 3	August 4	August 5	August 6	August 7	August 8	August 9
LOCATION	TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH (TWO)	10am - 12:30pm	Phyllis Curtin MASTER CLASS-- FELLOWS/McLean	Phyllis Curtin MASTER CLASS-- PCS/Darling		Phyllis Curtin MASTER CLASS-- PCS/Churchwell			
	4:00 pm			TOP VOCAL RECITAL		3:45 MASTER CLASS W/ THOMAS HAMPSON	PCS RECITAL #5	
Highwood Pink	3:45 pm					Cho(DH)--SCHOENBERG	Cho(DH)--SCHOENBERG	
East Barn (TWO)	3:45 pm					Iwama--DALLAPICCOLA	Iwama--DALLAPICCOLA	
Studio K	11:15 am	Clark--CRUMB		Clark--CRUMB				
Studio L	9:00 am	Menzenberg--WYNER	Menzenberg--WYNER					
Theatre (TWO)	10:00 am	ROSSINI Rehearsal			ROSSINI ORESS			
	1:00 pm				BRAHMS ORESS			
	3:00 pm				BRAHMS & ROSSINI CONCERT			VOCAL/CHAMBER RECITAL
	8:30 pm	VOCAL RECITAL IV						
West Barn (TWO)	9:00 am	Blank-CRUMB	Blank-CRUMB	BRAHMS Rehearsal ROSSINI Rehearsal				
	1:30 pm							
	3:00 pm		ROSSINI Rehearsal			Bindig-BHUSHAN	Bindig-BHUSHAN	
	3:45 pm							
	5:00 pm		BRAHMS Rehearsal					

Dining Room Miss Hall's	12:30pm				FACULTY MEETING			
Art (Miss Hall's)	9:30 am 10:30am 11:30am 12:30pm 1:30 pm 2:30 pm 3:30 pm 4:30 pm 5:30 pm 7:30 pm 8:30 pm	Keil/Dahl (DH 11:00) Martin/Dahl (DH 11:30) Pratschke/Darling (AS 1:00) Iwama/AS-Dallapiccola Clark/AS	PCS GROUP--MG/Darling Hodges,Lattimore,Martin PCS GROUP--AS/Dahl Bulych,Conn,Menzenberg	Iwama/Darling: MG Cho/Churchwell: MG Yeager/Kibbe (AS 2:00) Jones/Kibbe (AS 2:30)	Roland/Kibbe:KG Bindig/KG - Bhushan Blank/KG - Crumb Soper/KG Blank/Dahl:KG Hodges/Sisley (KG 3:30)	PCS GROUP--MG Churchwell: Conn, Pujol, Vetter	Oak/Churchwell:KG Blank/Dahl:KG Bindig/KG - Bhushan Wei/Dahl:AS Clark/AS	
Fitch (Miss Hall's)	8:30 am 9:30 am 10:30am 11:30am 12:30pm 1:30 pm 2:30 pm 3:30 pm 4:30 pm 5:30 pm 6:30 pm 7:30 pm 8:30 pm	INTERPRETATION CLASS--RC --PCS GROUP A/Dahl PCS GROUP--AS/Sisley Keil,Lanzkron,Pujol,Santiago	INTERPRETATION CLASS--RC --FELLOWS/Sisley PCS GROUP--DH/Pankonin: Connare,Parekh,LaForgia, Stafford	INTERPRETATION CLASS--RC --PCS GROUP B/Kibbe		11-1 ITALIAN CONVERSATION/RC PCS GROUP--DH/Dahl: Keil,Martin,Wolfe	PIANO SEMINAR-Ken Griffiths		

Music (Miss Hall's)	9:30 am			Parekh/Sisley (KG 10:00)		9-11 am RUSSIAN DICTION: Ken Griffiths	Wolfe/Kibbe:MG	GERMAN DICTION-R. Cowart
	10:30am			Silverman/Sisley(KG 10:30)			PCS GROUP--MG/Pankonin: Hines, Menzenberg,Robinson,Stafford	
	11:30am			RUSSIAN DICTION/KG			Soper/MG - Dallapicolla	
	12:30pm					PCS GROUP--AS/Kibbe: Jones,Connare,Yeager		
	1:30 pm	Oak/KG	Oak/Churchwell:KG	Conn/Churchwell (MG 2:00)				
	2:30 pm	Fahnestock/Sisley	Soper/KG	Vetter/Churchwell(MG 2:30)				
	3:30 pm	PCS Group--MG/Kibbe:	PCS GROUP--DH/Churchwell					
	4:30 pm	Silverman,Swindler,Wolfe,Haus	Pratschke,Robinson, Yeager					
	5:30 pm			FRENCH DICTION-R. Cowart				
	6:30 pm		7-8 Wolfe/Kibbe:MG					
	7:30 pm							
Room 101 (Miss Hall's)	9:30 am				Clark/AS			
	10:30am			Bindig/McLean	Fitzpatrick/Pankonin:AS	PCS GROUP--DH/McLean: Lanzkron,Bulych,haus, Santiago		
	11:30am				Roland/AS - Ravel		Iwama/DH	
	12:30pm					PCS GROUP--KG/Sisley: Hodges Lattimore,Parekh,Silverman	Momjian/DH	
	1:30 pm	Bindig/McLean	Soper/RC-Dallapicolla	Robinson/Plankonin(MG 1:30				
	2:30 pm	Blank/KG - Crumb			Wei/Dahl:AS			
	3:30 pm	PCS GROUP--KG/McLean	Cho/Churchwell		Laforgia/Darling(AS 4:30)			
	4:30 pm	Hines,Jones,Vetter						
	5:30 pm	Wolfe/Dahl (DH 6:00)						
Room 102 (Miss Hall's)	9:30 am							
	10:30am			Roland/AS - Ravel	Fahnestock/Sisley:MG	PCS GROUP--AS/Darling: Laforgia,Pratschke,Swindler		
	11:30am				Iwama/Darling:MG			
	12:30pm							
	1:30 pm		Blank/Dahl	Momjian/DH				
	2:30 pm	Iwama/Darling			Cho/Churchwell:MG + RC			
	3:30 pm	Wei/Dahl	Roland/Kibbe		Soper/MG - Dallapicolla			
	4:30 pm				Pujol/Churchwell (MG 4:30)			
	5:30 pm	Connare/Kibbe (AS 5:30)	Haus/McLean (DH 5:30)		Stafford/Pankonin(MG 5:30)			

Room 106 (Miss Hall's)	9:30 am							
	10:30am			Lanzkron/DH	Momjian/DH Cho/DH - Schoenberg			
	11:30am							
	12:30pm							
	1:30 pm	Roland/Kibbe	Fahnestock/Sisley	Lattimore/Sisley (KG 2:00)	Iwama/DH			
	2:30 pm	Bulych/McLean (DH 3:00)		Soper/KG				
	3:30 pm	Cho/DH - Schoenberg	Menzenberg/Pankonin: (MG 3:30)		Hines/Pankonin (MG 5:00)			
	4:30 pm	Momjian/DH	Swindler/Darling(AS 5:30					
	5:30 pm	Santiago/McLean (DH 5:30)						
	6:30 pm		ITALIAN CONVERSATION					
	7:30 pm		CLASS-Robert Cowart					
	8:30 pm							
Room 206 (Miss Hall's)								
	7:00 pm							
	8:00 pm	Soper-DALLAPICCOLA	Soper-DALLAPICCOLA (MG)					

KIBBE--1:45 pm TUES. -- Strauss Fanfare/Shed

TMC VOCAL SCHEDULE

WEEK 7

TMC VOCAL PROGRAM 1992
WEEK 7: August 10 through August 16

As of 8/8/92

DATES		August 10	August 11	August 12	August 13	August 14	August 15	August 16
LOCATION	TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH (TWD)	- 10am - 12:30pm :30 pm 3:45 pm	 Phyllis Curtin MASTER CLASS-- FELLOWS/Pankonin	 Phyllis Curtin MASTER CLASS-- PCS/Kibbe PCS RECITAL # 6	 Phyllis Curtin MASTER CLASS-- FELLOWS/Dahl	 Phyllis Curtin MASTER CLASS-- PCS/McLean		 PCS RECITAL #7	
Kimball Frm	7:30 pm							VOCAL RECITAL (TBA)
Hawthorne (TWD)	8:45 am 1:30 pm 3:45 pm		Lattimore,Sisley-BOYD/KG Henzenberg-WYNER		Lattimore,Sisley-BOYD/KG			
Theatre (TWD)	10:00 am 1:30 pm 4:30 pm 8:30 pm		Clark-CRUMB (MG)	Soper-DALLAPICCOLA (MG)	Clark-CRUMB (MG)	Soper-DALLAPICCOLA (MG)		
West Barn (TWD)	1:30 pm 3:45 pm 4:15 pm	Bindig-Bhushan/KG					Bindig-Bhushan/KG	
Studio I	1:30 pm		Wei, Oak-MESSIAEN/AS		Wei, Oak-MESSIAEN/AS			
Studio L	 3:45 pm	Cho-SCHOENBERG (DH)					Cho-SCHOENBERG (DH)	

Dining Room Miss Hall's	12:00pm	MG/DH/AS			FACULTY MEETING			
Art (Miss Hall's)	9:30 am			Hines/Pankonin Menzenberg/Pankonin Robinson/Pankonin	Soper/KG Oak/Churchwell:KG Blank/Dahl:KG	11 am--PCS GROUP--MG/ Churchwell: Connare, Pujol, Vetter	11 am--PCS GROUP--DH/Dahl Keil,martin,Wolfe	
	10:30am							
	11:30am							
	12:30pm		Bindig/McLean:DH Cho/DH		Connare/Kibbe Yeager/Kibbe			
	1:30 pm			Fahnestock/Pankonin				
	2:30 pm							
	3:30 pm	Fitzpatrick,Yu/Pankonin:AS						
	4:30 pm	Menzenberg/Pankonin (MG 5:00)			Bindig/KG			
	5:30 pm	Robinson/Pankonin (MG 5:30)		Clark/Pankonin	Roland/Kibbe:KG			
	6:30 pm							
	7:30 pm							
	8:30 pm							
Barn (Miss Hall's)	2:30 pm							
	3:30 pm							
	4:30 pm							
Chalet (Miss Hall's)	1:30pm			Bindig/KG-Bhushan				
	4:30 pm	Wei/Dahl						
	5:30 pm							
Fitch (Miss Hall's)	8:30 am				Roland/AS	9-11 am RUSSIAN DICTION-- Ken Griffiths		
	9:30 am				Wei/Dahl:AS	11 am--PCS GROUP--AS/Kibbe	PIANO SEMINAR--Robert Spano	
	10:30am	INTERPRETATION CLASS-- PCS GROUP A/Robert Cowart (Sisley)	INTERPRETATION CLASS-- FELLOWS/ Robert Cowart (Churchwell)	INTERPRETATION CLASS-- PCS GROUP B/Robert Cowart (Darling)	Momjian/AS	Jones,Connare,Yeager		
	11:30am					CONTEMPORARY CLASS-Harbison	FRENCH DICTION--Robert Cowart	
	12:30pm			Connare/Churchwell	Stafford/Pankonin			
	1:30 pm	RUSSIAN DICTION--Ken Griffiths		Pujol/Churchwell	Swindler/Darling			
	2:30 pm			3:45 PROFESSIONALISM SEMINAR-MG	AUSTRALIAN SONG CLASS-- (Ken Griffiths)			
	3:30 pm	Hodges/Sisley						
	4:30 pm	Lattimore/Sisley		5:30-5:45 DH Spiritual Assignment				
	5:30 pm	Parekh/Sisley	Lanzkron/DH		ITALIAN CONVERSATION-- (Robert Cowart)			
	6:30 pm	Clark/MG	Iwama/DH					
	7:30 pm	ITALIAN CONVERSATION-- (Robert Cowart)	Cho/DH					
	8:30 pm							

Music (Miss Hall's)	9:30 am	Jones/Kibbe (AS 10:00)		Santiago/McLean (DH 10:00)	Iwama/DH		Clark/Pankonin:AS	
	10:30am	Connare/Kibbe (AS 10:30)		Bulych/McLean (DH 10:30)	Cho/DH	11 am--PCS GROUP--KG/Sisley		
	11:30am	Yeager/Kibbe (AS 12:00)		Haus/McLean (DH 11:30)		Hodges,Lattimore,Parekh,		
	12:30pm					Silverman		
	1:30 pm			Fitzpatrick,Yu/Pankonin:AS				
	2:30 pm			Oak,Wei/Darling:AS			PCS Group--MG/Pankonin	
	3:30 pm						Hines,Menzenberg,Robinson,	
	4:30 pm	4:00 Soper/MG					Stafford	
	5:30 pm			LaForgia/Darling				
	6:30 pm							
	7:30 pm							
	8:30 pm							
Room 101 (Miss Hall's)	9:30 am	Laforgia/Darling (AS 9:30)		Hodges/Sisley(KG 10:00)				
	10:30am	Pratschke/Darling (AS 11:00)		Lattimore/Sisley (KG 10:30	Fahnestock/Pankonin:MG		Cho/DH	
	11:30am	Swindler/Darling (AS 11:30)		Parekh/Sisley (KG 11:30)	Clark/MG		Iwama/DH	
	12:30pm							
	1:30 pm			Jones/Kibbe	Lanzkron/DH			
	2:30 pm			Roland/Kibbe:KG	Bindig/McLean:DH			
	3:30 pm					PCS GROUP--AS/Darling		
	4:30 pm					LaForgia,Pratschke,Swindler		
	5:30 pm			Soper/KG				
	6:30 pm		Stafford/Pankonin(MG 6:30)					
	7:30 pm		Hines/Pankonin (MG 8:30)					
	8:30 pm		Fahnestock/Pankonin:MG					
Room 102 (Miss Hall's)	9:30 am	Connare/Churchwell (MG 10:00)						
	10:30am	Pujol/Churchwell (MG 10:30)					Momjian/AS	
	11:30am	Vetter/Churchwell (MG 11:30)				Bindig/McLean	Roland/AS	
	12:30pm							
	1:30 pm			Pratschke/Darling				
	2:30 pm				Silverman/Sisley			
	3:30 pm	Blank/Dahl			Wolfe/Dahl			
	4:30 pm	Momjian/AS			PCS GROUP--DH/McLean	Oak/Churchwell		
	5:30 pm	Oak,Wei/Darling:AS			Lanzkron,Bulych,Haus,			
	6:30 pm		Bindig/KG-Bhushan		Santiago	Fitzpatrick,Yu/Pankonin:AS		
	7:30 pm		Blank/Dahl:KG					
	8:30 pm		Oak/Churchwell:KG					

Room 106 (Miss Hall's)	9:30 am	Keil/Dahl (DH 10:00)					Clark/MG	
	10:30am	Martin/Dahl (DH 10:30)						
	11:30am	Wolfe/Dahl (DH 11:30)		Keil/Dahl Martin/Dahl	Vetter/Churchwell			
	1:30 pm							
	2:30 pm							
	3:30 pm	Santiago/McLean						
	4:30 pm	Bulych/McLean						
	5:30 pm	Haus/McLean						
	6:30 pm	Roland/Kibbe:KG	Clark/Penkonin:AS		ITALIAN CONVERSATION CLASS			
	7:30 pm	Soper/KG	Roland/AS		Robert Cowart			
	8:30 pm		Wei/Dahl:AS					

TMC VOCAL SCHEDULE

WEEK 8

TMC VOCAL PROGRAM 1992
WEEK 8: August 17 through August 23
As of 8/15/92

DATES		August 17	August 18	August 19	August 20	August 21	August 22	August 23
LOCATION	TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CMH (TWO)	10am -	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin	Phyllis Curtin			
		MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	MASTER CLASS--	11:00 PCS RECITAL #9		
		FELLOWS/Darling	PCS/Churchwell	FELLOWS/Sisley	PCS/Dahl			
	12:30pm	LaForgia/Darling:Abravanel				(TO BE FOLLOWED BY PARTY		
						AT MISS CURTIN'S 3:00 PM)		
	3:45 pm							
	4:30 pm							
East Barn	8:45 am							
	3:45 pm					Clark-CRUMB (MG)		
(TWO)	4:15 pm		Clark-CRUMB (MG)					
Rehearsal	1:30 pm	Bindig-BHUSHAN/KG						
Stage(TWO)	2:00 pm		Bindig-BHUSHAN/KG					
	2:45 pm							
	3:45 pm			Soper-DALLAPICCOLA (MG)				
	4:15 pm		Soper-DALLAPICCOLA (MG)					
Theatre	9:00 am			Fitzpatrick,Yu/AS-BRIDGE				
	12:40 pm			Menzenberg-WYNER (Dress)				
	2:45 pm		Bindig-BHUSHAN/KG (Dress)					
	4:30 pm	5:00 Wei/Dahl:AS (Dress)					VOCAL RECITAL	
	5:40 pm	5:15 Blank/Dahl:KG (Dress)		Cho-SCHOENBERG(DH) (Dress)				
(TWO)	7:00 pm	5:30 Oak/Churchwell:KG (Dress)	Iwama-DALLAPICCOLA (Dress)					
	8:30 pm			VOCAL RECITAL				Roland/TMCO--RAVEL

West Barn	1:30 pm	Iwama-DALLAPICCOLA							
(TWD)	2:00 pm		Iwama-DALLAPICCOLA						
	3:45 pm			Menzenberg-WYNER					
	4:15 pm		Menzenberg-WYNER						
Studio I	1:30 pm				Lattimore, Sisley/KG-BOYD	Lattimore, Sisley/KG-BOYD			
	3:45 pm				Oak, Wei/Darling:AS-MESSIAEN	Oak, Wei/Darling:AS-MESSIAEN			
Studio K	3:45 pm	Cho-SCHOENBERG (DH)				1:30 pm Iwama/DH			
	4:15 pm		Cho-SCHOENBERG (DH)						
Dining Room	12:30pm			FACULTY MEETING					
Miss Hall's				(at Zampano's)					
Art	9:30 am			Lanzkron/McLean	Momjian/Kibbe:AS				
(Miss	10:30am	PCS GROUP--MG/Churchwell:		Bulych/McLean	Clark/Pankonin:AS				
Hall's)	11:30am	Conn, Pujol, Vetter		Haus/McLean	Roland/AS				
	12:30pm								
	1:30 pm								
	2:30 pm	Momjian/Kibbe							
	3:30 pm				Stafford/Pankonin				
	4:30 pm				Menzenberg/Pankonin				
	5:30 pm			Robinson/Pankonin					
	6:30 pm								
	7:30 pm								
	8:30 pm								
Barn	2:30 pm								
(Miss	3:30 pm								
Hall's)	4:30 pm								
Chalet	3:45 pm								
(Miss	4:30 pm								
Hall's)	5:30 pm								

Fitch	8:30 am								
(Miss	9:30 am			Hines/Pankonin	Bindig/McLean:DH				
Hall's)	10:30am	INTERPRETATION CLASS--	INTERPRETATION CLASS--	INTERPRETATION CLASS--	Iwama/DH				
	11:30am	PCS GROUP A/Robert Cowart	FELLOWS/ Robert Cowart	PCS GROUP B/Robert Cowart	Cho/DH		ITALIAN CONVERSATION-R. Cowart		
	12:30pm	(McLean)	(Kibbe)	(Pankonin)					
	1:30 pm				MASTER CLASS/Spirituals-		PIANO SEMINAR--Robert Spano		
	2:30 pm				Dennis Helmrich				
	3:30 pm	3:45--MASTER CLASS--	PCS RECITAL # 8	PIANO SEMINAR-R. Spano	Santiago/McLean				
	4:30 pm	Evans Mirageas							
	5:30 pm	Fitzpatrick,Yu:AS - Bridge							
	6:30 pm	Roland/AS			7 pm--ITALIAN CONVERSATION--				
	7:30 pm	Clark/Pankonin:AS			Robert Cowart				
	8:30 pm	Wei/Dahl:AS (if needed)							
Music	9:30 am			LaForgia/Darling			RUSSIAN DICTION-Ken Griffiths		
(Miss	10:30am	PCS GROUP--DH/Dahl:		Pratschke/Darling	Fahnestock/Sisley				
Hall's)	11:30am	Keil, Martin, Wolfe		Swindler/Darling	Clark/MG				
	12:30pm		Clark/Pankonin:AS						
	1:30 pm	PCS Group--MG/Pankonin	Wei/Dahl:AS	2:00 RUSSIAN DICTION--					
	2:30 pm	Hines,Menzenberg,Robinson,	Roland:AS	Ken Griffiths					
	3:30 pm	Stafford			Parekh/Sisley				
	4:30 pm				Lattimore/Sisley				
	5:30 pm								
	6:30 pm	Bindig/KG	Momjian/Kibbe:AS						
	7:30 pm	Blank/Dahl:KG (if needed)	Fitzpatric,Yu:AS - Bridge						
	8:30 pm	Oak/Churchwell:KG (if needed)							

Room 101	9:30 am								
(Miss	10:30am	PCS GROUP--AS/Kibbe:							
Hall's)	11:30am	Jones,Connare,Yeager			Soper/KG				
	12:30pm								
	1:30 pm	PCS GROUP--AS/Darling							
	2:30 pm	LaForgie,Pratachke,Swindler							
	3:30 pm				Jones/Kibbe				
	4:30 pm				Connare/Kibbe				
	5:30 pm								
	6:30 pm	Clark/MG	Clark/MG						
	7:30 pm	Fahnestock/Sisley:MG	Fahnestock/Sisley:MG						
	8:30 pm								
Room 102	9:30 am								
(Miss	10:30am	PCS GROUP--KG/Sisley: Hodges							
Hall's)	11:30am	Lattimore.Parekh,Silverman							
	12:30pm								
	1:30 pm								
	2:30 pm								
	3:30 pm				Pujol/Churchwell				
	4:30 pm				Conn/Churchwell				
	5:30 pm				Vetter/Churchwell				
	6:30 pm	Iwama/DH	Oak/Churchwell:KG						
	7:30 pm	Bindig/McLean:DH	Blank/Dahl:KG						
	8:30 pm		Soper/KG						
Room 106	9:30 am								
(Miss	10:30am								
Hall's)	11:30am								
	1:30 pm	PCS GROUP--DH/McLean							
	2:30 pm	Lanzkron,Bulych,Haus,							
	3:30 pm	Santiago			Keil/Dahl				
	4:30 pm				Martin/Dahl				
	5:30 pm				Wolfe/Dahl				
	6:30 pm	Silverman/Sisley	Bindig/McLean	Hodges/Sisley					
	7:30 pm								
	8:30 pm								

Tanglewood Music Center

P R O G R A M

OPENING EXERCISES

Tuesday, June 30, 1992 at 5:00 P.M.
Theatre Concert Hall Tanglewood

Welcome — Daniel R. Gustin, Manager, Tanglewood

Greetings — Kenneth Haas, Managing Director, Boston Symphony Orchestra

Phyllis Curtin, Dean Emerita, School for the Arts, Boston University

Quartet for the End of Time (1941) — Olivier Messiaen (1908-1992)

V. Praise to the Eternity of Jesus

Yo-Yo Ma, cello
Peter Serkin, piano

Performed in memory of the composer

Remarks — Leon Fleisher, Artistic Director, Tanglewood Music Center

Seiji Ozawa, Music Director, Boston Symphony Orchestra

Alleluia — Randall Thompson

Members of the 1992 Tanglewood Music Center
Yehudi Wyner, conductor

Refreshments in the Formal Gardens

BALDWIN PIANO

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
First Concert

Monday, July 6, 1992 at 8:30 P.M.
Theatre Concert Hall

Beethoven — Overture "Leonore" No. 3, Op. 72a

Leon Fleisher, conductor

Debussy — "Prélude à L'Après-midi d'un Faune"

Wing-Sie Yip, conductor
Hong-Kong

Intermission

Bartok — Concerto for Orchestra

Andante non troppo - Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegy: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante - Presto

Lothar Koenigs, conductor
Aachen, Germany

BALDWIN PIANO

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins

Julia Grueninger
Joan Kwuon

Anna Kim
Olaf-Torsten Spies

Lisa K. Ferguson
Robert Chiu

Madoka Suzuki
Michael Arlt

Timothy Summers
Sonia Jun

Kristine Kolbinger
Susan Hytken

Patricia Ahern
Rebecca Rhee

Second Violins

Sarah Roth
Melvin Chen

Brynn Albanese
Milana Reiche

Sarah Clendenning
Hilary Walther

Alicia Huang
Jorge Avila

Sae Shiragami
Kyra Humphreys

Hisako Takahashi
Christina Hunting

Jane Price

Violas

Stefan Schmidt
Jeremy Gershfeld

Marka Gustavsson
Matthew Dane

Dov Scheindlin
Ori Kam

Joli Wu
Amy Long

Yang Yu
Irene Haverkamp

Joanna Mendoza

Cellos

Susannah Chapman
Bridget MacRae

Sophie Willer
Douw Fonda

Eric Gaenslen
Sofia Zappi

Felix Wang
Julian Hersh

Elizabeth Simkin
Rebecca Thornblade

Eric Kutz
Johan Stern

Basses

Jacqueline Pickett
Anthony Manzo

Owen Lee
Kenneth Harper

Sebastien Dube
Josee Deschenes

Michiko Tsuzuku
Tracy Rowell

Flutes

Karla Kvam
Nathalie Lacaille
Melissa Mielens
Catherine Ransom
Gen Shinkau

Oboes

Jessie Cooper
Eric Olson
Stephanie Shapiro
Jennifer Slowik

Clarinets

Ivan Garcia
Robert Plane
Ilya Shterenberg
Daniel Spitzer
Susan Warner

Bass Clarinet

Ben Freimuth

Bassoons

Jean Cortese
Shawn Mouser
Elizabeth Paine
James Rodgers
John Ruze

Horns

Oto Carrillo
Susanna Drake
Luiz Garcia
Suzanne George
David Parker
Margaret Smythe

Trumpets

Kurt Dupuis
Christian Ferrari
Larry Knopp
Sarah Lester
Matthew Thomas

Trombones

Darren Acosta
Joel Borrelli
Thomas Kamp

Bass Trombone

Eric Lindblom

Tuba

Kenneth Amis

Percussion

Fredrik Bjorlin
Daniel Florio
Brian Jones
Ian Craig McNutt
Robert Schulz
Joseph Tompkins

Harps

Sarah Catlin
Ellen Ritscher

Librarians

John Grande
John Perkel

Orchestra Manager

Harry Shapiro

Stage Management

Gregg Brighenti
Keith Elder
Jacob Moerschel
Gary Wallen

Tanglewood Music Center

P R O G R A M

FIRST CHAMBER MUSIC CONCERT

Tuesday, July 7, 1992 at 8:30 P.M.
Theatre Concert Hall

Prepared by Donald MacCourt, Joel Smirnoff, Roger Voisin and Gilbert Kalish

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Mozart — Serenade No. 11 in E-flat Major, K. 375

- Allegro maestoso
- Minuetto I
- Adagio
- Minuetto II
- Finale: Allegro

Jessie Cooper, oboe
Jennifer Slowik, oboe
Daniel Spitzer, clarinet
Ivan Garcia, clarinet
James Rodgers, bassoon
Jean Cortese, bassoon
Margaret Smythe, horn
Susanna Drake, horn

Dvorak — Terzetto, Op. 74

- Introduzione - Allegro ma non troppo
- Larghetto
- Scherzo: Vivace
- Tema con variazione

Julia Grueninger, violin
Robert Chiu, violin
Joli Wu, viola

Previn — Four Outings for Brass (1975)

Matthew Thomas, trumpet
Sarah Lester, trumpet
David Parker, horn
Thomas Kamp, trombone
Kenneth Amis, tuba

BALDWIN PIANO

Messiaen

Visions de l'Amen

I. Amen de la Création

Amen, so be it! And God said "Let there be light! And there was light!" (Genesis)
The first piano part plays a double rhythmic pedal of non retrogradable rhythms, repeated in augmentation and dimunition. The second piano introduces the theme of the creation, the principal theme of the entire work: large solemn chords. The whole piece is one crescendo. It starts from absolute pianissimo, in a mysterious primitive nebula which holds the power of the light. In this light are the bells of the carillon which simmer and quiver. This light is consequently life.

VI. Amen du Jugement

Three icy notes like the bells of judgement day. I say this to you, amen. "Sinners, repent" (The Gospel according to Saint Matthew). The sinners are fixed in their place. This is a short, hard, strong-willed piece.

VII. Amen de la Consommation

Consommation, paradise. Life of the heavenly body in a carillon of light. The second piano returns to the theme of the creation. The first piano surrounds the second in an incessant carillon of brilliant, scintillating chords which become more and more compressed: precious gems of the apocalypse ring, dance, color and scent the light of life.

Olivier Messiaen

Reiko Uchida, Paul Zdanowicz-Wyse, pianists

Performed in memory of the composer

Tanglewood Music Center

P R O G R A M

FIRST SONATA RECITAL

Wednesday, July 8, 1992 at 8:30 P.M.
Theatre Concert Hall

Prepared by Thomas Brandis, Gilbert Kalish,
Joel Smirnoff, and Andrew Jennings

Debussy — Sonata
- Allegro vivo
- Intermède: Fantasque et léger
- Finale: Très animé

Hilary Walther, violin
Lori Kaufman, piano

Copland — Sonata for Violin and Piano (1943)
- Andante semplice
- Lento
- Allegretto giusto

Joan Kwuon, violin
Reiko Uchida, piano

-brief intermission-

Janacek — Sonata
- Con moto
- Ballada: Con moto
- Allegretto
- Adagio

Melvin Chen, violin
Tina Toglia, piano

Grieg — Sonata No. 3 in C minor, Op. 45 (1878)
- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza
- Allegro animato

Lisa K. Ferguson, violin
Katsunori Ishii, piano

Tanglewood Music Center

P R O G R A M

SECOND SONATA RECITAL

Thursday, July 9, 1992 at 4:00 P.M.
Chamber Music Hall

Prepared by Yehudi Wyner, Gilbert Kalish, and Leon Fleisher

Dvorak — Four Romantic Pieces, Op. 75
- Allegro moderato
- Allegro maestoso
- Allegro appassionato
- Larghetto

Sae Shiragami, violin
Yaron Rosenthal, piano

Copland — Sonata for Violin and Piano (1943)
- Andante semplice
- Lento
- Allegretto giusto

Joan Kwuon, violin
Reiko Uchida, piano

Schubert — Sonata in A Major, D. 574
- Allegro moderato
- Scherzo: Presto
- Andantino
- Allegro vivace

Timothy Summers, violin
Paul Zdanowicz-Wyse, piano

BALDWIN PIANO

Tanglewood Music Center

P R O G R A M

THIRD SONATA RECITAL

Friday, July 10, 1992 at 3:30 P.M.
Chamber Music Hall

Prepared by Yehudi Wyner, Eugene Lehner, Thomas Brandis, and Julius Levine

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Wallingford Riegger — Sonatina for Violin and Piano, Op. 39
- Moderato
- Allegro

Lisa K. Ferguson, violin
Katsunori Ishii, piano

Ludwig van Beethoven — Sonata No. 5 in F Major for Violin and Piano, Op. 24 ("Spring")
- Allegro
- Adagio molto espressivo
- Scherzo: Allegro molto
- Rondo: Allegro ma non troppo

Hilary Walther, violin
Lori Kaufman, piano

Wolfgang Amadeus Mozart — Sonata in A Major for Piano and Violin, K. 526
- Allegro molto
- Andante
- Presto

Melvin Chen, violin
Tina Toglia, piano

Robert Schumann — Sonata No. 2 in D minor for Violin and Piano, Op. 121 (1851)
- Ziemlich Langsam - Lebhaft
- Sehr Lebhaft
- Leise, einfach
- Bewegt

Joan Kwuon, violin
Reiko Uchida, piano

BALDWIN PIANO

BALDWIN PIANO

Tanglewood Music Center

P R O G R A M

THIRD SONATA RECITAL

Friday, July 10, 1992 at 3:30 P.M.
Chamber Music Hall

Prepared by Yehudi Wyner, Eugene Lehner, Thomas Brandis, and Julius Levine

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Wallingford Riegger — Sonatina for Violin and Piano, Op. 39
- Moderato
- Allegro

Lisa K. Ferguson, violin
Katsunori Ishii, piano

Ludwig van Beethoven — Sonata No. 5 in F Major for Violin and Piano, Op. 24 ("Spring")
- Allegro
- Adagio molto espressivo
- Scherzo: Allegro molto
- Rondo: Allegro ma non troppo

Hilary Walther, violin
Lori Kaufman, piano

Wolfgang Amadeus Mozart — Sonata in A Major for Piano and Violin, K. 526
- Allegro molto
- Andante
- Presto

Melvin Chen, violin
Tina Toglia, piano

Robert Schumann — Sonata No. 2 in D minor for Violin and Piano, Op. 121 (1851)
- Ziemlich Langsam -Lebhaft
- Sehr Lebhaft
- Leise, einfach
- Bewegt

Joan Kwuon, violin
Reiko Uchida, piano

BALDWIN PIANO

BALDWIN PIANO

Tanglewood
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Tanglewood Music Center

Saturday, July 11, at 8:30
To benefit the Tanglewood Music Center

The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA

LEON FLEISHER conducting

BEETHOVEN — *Leonore* Overture No. 3, Opus 72a

MENDELSSOHN — Piano Concerto No. 1 in G minor, Opus 25
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace

ANDRÉ WATTS

INTERMISSION

ROGER NORRINGTON conducting

BRAHMS — Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo
ma con brio—Più Allegro

Seiji Ozawa is unable to conduct this evening because of a shoulder injury. We are grateful to Leon Fleisher and Roger Norrington for taking over this concert at short notice. Please note that the Brahms First Symphony will be performed in place of the Brahms Fourth to close this concert.

Baldwin piano
André Watts plays a Yamaha piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians as well as to other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Tanglewood Music Center

P R O G R A M

SECOND CHAMBER MUSIC CONCERT

Sunday, July 12, 1992 at 10:00 A.M.
Theatre Concert Hall

Prepared by Frank Epstein, Andrew Jennings, Joel Krosnick, Fenwick Smith, and Yehudi Wyner

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William Kraft — Quartet for Percussion (1988)
- Spectral Dance
- Mists
- Mistral

Fredrick Bjorlin, Brian Jones, Daniel Florio, Ian Craig McNutt, percussion

Commissioned by the Festival of New American Music for the California State University Sacramento Percussion Ensemble, Ronald A. Holloway, Director. In this work, the composer strives to create a poetic metaphorical mood while at the same time (in movements 1 and 2) attempting to override the normal idiomatic usage of percussion expressing instead qualities more associated with otherwise more lyrical instruments. In contrast, the third movement is fully idiomatic and stresses independent, yet interactive as well as co-ordinated activity. The quartet becomes an octet by the use of pedal bass drums (played by each percussionist) which have their own rhythmic line.

Darius Milhaud — Suite
- Ouverture: Vif et gai
- Divertissement: Anime
- Jeu: Vif
- Introduction et Final: Modere

Sonia Jun, violin — Ilya Shterenberg, clarinet
John Root, piano

Performed in honor of the composer's 100th birthday

Joseph Haydn — Quartet in F minor for Strings, Op. 55, no. 2 (Hob.III:61)
- Andante o piu tosto allegretto
- Allegro
- Menuetto: Allegretto
- Finale: Presto

Patricia Ahern, violin
Alicia Huang, violin
Amy Long, viola
Douw Fonda, cello

BALDWIN PIANO

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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June 1992

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The Friends of Music at Tanglewood are invited to all concerts of the Tanglewood Music Center with a Family Season Membership of $75 or an Individual Season Membership of $50. Others attending each TMC event are asked to contribute a minimum of $5 at the gate, $7 for orchestra concerts. The Tanglewood Music Center is also supported by a grant from the National Endowment for the Arts.

Carl Reinecke — Wind Octet in B-flat Major, Op. 26

Allegro moderato
Scherzo: Vivace
Adagio ma non troppo
Finale: Allegro molto e grazioso

Melissa Mielens, flute
Stephanie Shapiro, oboe
Susan Warner, clarinet
Robert Plane, clarinet
Shawn Mouser, bassoon
John Ruze, bassoon
Suzanne George, horn
Oto Carrillo, horn

Johannes Brahms — Trio in A minor for Cello, Clarinet and Piano, Op. 114

Allegro
Adagio
Andantino grazioso
Allegro

Eric Gaenslen, cello
Ivan Garcia, clarinet
Lori Kaufman, piano

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

FIRST RECITAL
Sunday, July 12, 1992 at 8:30 P.M.
Chamber Music Hall

Fiancailles pour rire (Louise de Vilmorin) — Francis Poulenc

La Dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

Catherine Clark, soprano
Pierre McLean, piano

Quatre sonnets à Cassandre — Frank Martin

Kathleen Roland, mezzo soprano
John G. Churchwell, piano

Songs and Proverbs of William Blake — Benjamin Britten

Proverb I
London
Proverb II
The Chimney-Sweeps
Proverb III
A Poison Tree
Proverb IV
The Tyger
Proverb V
The Fly
Proverb VI
Ah, Sun-flower
Proverb VII
Every Night and Every Morn

Paul Soper, baritone
Laura Dahl, piano

BALDWIN PIANO

BALDWIN PIANO

Intermission

Eight Songs, Op. 6 — Arnold Schoenberg

Traumleben (Julius Hart)
Alles (Richard Dehmel)
Mädchenlied (Paul Remer)
Verlassen (Hermann Conradi)
Ghasel (Gottfried Keller)
Am Wegrand (John Henry Mackay)
Lockung (Kurt Aram)
Der Wanderer (Friedrich Nietzsche)

Johanne Blank, soprano
Alan Darling, piano

Poema en Forma de Canciones — Joaquin Turina

Dedicatoria
Nunca olvida
Cantares
Los dos miedos
Las locas por amor

Sanghoon Oak, tenor
Kristin Pankonin, piano

Tonight's program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Warren Jones, and Alan Smith.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

Fiançailles Pour Rire (Whimsical Betrothal)
Francis Poulenc (Louise de Vilmorin)

La Dame d'Andre (Andre's Woman Friend)

Andre does not know the woman
whom he took by the hand today.
Has she a heart for the tomorrows,
and for the evening has she a soul?

On returning from a country ball
did she go in her flowing dress
to seek in the hay stacks the ring
for the random betrothal?

Was she afraid, when night fell,
haunted by ghosts of the past,
in her garden, when winter
entered by the wide avenue?

He loved her for her colour,
for her Sunday good humour.
Will she fade on the white leaves
of his album of better days?

Dans L'Herbe (In the Grass)

I can say nothing more
nor do anything for him.
He died for his beautiful one
he died a beautiful death
outside
under the tree of the Law
in deep silence
in open countryside
in the grass.

He died unnoticed
crying out in his passing
calling
calling me.
But as I was far from him
and because his voice no longer carried
he died alone in the woods
beneath the tree of his childhood.
And I can say nothing more
nor do anything for him.

Il Vole (He Flies)

As the sun is setting
it is reflected in the polished
  surface of my table.
it is the round cheese of the fable
in the beak of my silver scissors.

But where is the crow? It flies.

I should like to sew but a magnet
attracts all my needles.
On the square the skittle players
pass the time with game after game.

But where is my lover? He flies.

I have a thief for my lover,
the crow flies and my lover steals,
the thief of my heart breaks his word

and the thief of the cheese is not here.

But where is happiness? It flies.

I weep under the weeping willow
I mingle my tears with its leaves.
I weep because I want to be desired
and I am not pleasing to my thief.

But where then is love? It flies.

Find the rhyme for my lack of reason
and by the roads of the countryside
bring me back my flighty lover
who takes hearts and drives me mad.

I wish that my thief would steal me.

Mon Cadavre Est Doux Comme Un Gant (My Corpse is as Limp as a Glove)

My corpse is as limp as a glove
limp as a glove of glace kid
and my two hidden pupils
make two white pebbles of my eyes.

Two white pebbles in my face
two mutes in the silence
still shadowed by a secret
and heavy with the burden of
things seen.

My fingers so often straying
are joined in a saintly pose
resting on the hollow of my groans
at the centre of my arrested heart.

And my two feet are mountains
the last two hills I saw
at the moment when I lost
the race that the years win.

I still resemble myself
children bear away the memory quickly,
go, go, my life is done.
My corpse is as limp as a glove.

Violon (Violin)

Enamoured couple with the misprized accents
the violin and its player please me.
Ah! I love those wailings long drawn out on the cord of uneasiness.
In chords on the cords of the hanged at the hour when the laws are silent
the heart, formed like a strawberry,
offers itself to love like an unknown fruit.

Fleurs (Flowers)

Promised flowers, flowers held in your arms,
flowers sprung from the parenthesis of a step,
who brought you these flowers in winter
powdered with the sand of the sea?
Sand of your kisses, flowers of faded loves
the beautiful eyes are ashes and in the fireplace
a heart beribboned with sighs burns with its treasured pictures.

Quatre Sonnets à Cassandre, by Frank Martin

I.

Who would see how God masters me
how he assaults me, how he conquers me
how he rekindles, then rechills my heart, and how he takes honor from my shame?
Who would see a brief youth, and would follow his misfortune?
Come and read these things in me!

One will see my sadness, which passes unnoticed by my goddess and my god.
One will know that love is without reason, a sweet abuse,a beautiful prison, a vain hope drawing nourishment from the wind.
One knows that man deludes himself
Full of error, he receives a blind man as his guide, and a child as his master.

II.

Nature adorns the woman, who with sweetness subdues the rebellious.
Nature makes to her a gift of the greatest of beauties;
these have been saved for her for a thousand years;
all that love has brooded over jealously, of beauty, of chastity, and of honor
sweeten with immortal graces
Her beautiful eyes arouse even the gods
Hardly had she descended from the sky when I saw her - my soul was bewildered, and I was driven mad
Proud destiny engraved her in my soul
Living or dead, never may another's portrait be imprinted in my heart.

III.

"Before your temples turn gray
Your end will be confined to a few days
before night brings the close of your days
Your thoughts, betrayed by hope, will perish.
Without any effort on my part, your words will wither.
Your disaster is my destiny
Your death will finish my love.
Our descendants will laugh at your sighs.
You will become only a vulgar fable.
You will build on uncertainty, like sand, and vainly will you paint in the sky."

Thus spoke she, the nymph of my madness. The sky was witness to her word, as a quick lightning bolt split the sky, an omen before my eyes.

IV.

When I see you, alone, sitting apart, all lost in your thought,
Your head, tilted slightly,
Withdrawn from the vulgar and from me
I want to interrupt your mood, to hail you,
but my voice offends with too much fear, is stopped in my mouth,
and leaves me frozen.

I cannot endure the light of your eyes
Afraid of my body, my soul trembles on the verge of tears
Neither tongue nor voice may act.
Only my sighs, only my sad face, speak for me.
And conveys enough of the great passion of my love.

Songs and Proverbs of William Blake, by Benjamin Britten

Proverb I

The pride of the peacock is the glory of God.
The lust of the goat is the bounty of God.
The wrath of the lion is the wisdom of God.
The nakedness of woman is the work of God.

London

I wander thro'each charter'd street,
Near where the charter'd Thames does flow
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.

Proverb II

Prisons are built with stones of Law, Brothels with bricks of Religion.

The Chimney-Sweeper

A little black thing among the snow,
Crying 'weep' weep in notes of woe!
Where are thy father and mother, say?
They are both gone up to the church to pray.

Because I was happy upon the heath,
And smil'd among the winter's snow
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy & dance & sing
They think they have done me no injury,
And are gone to praise God & his Priest & King
Who make up a heaven of our misery.

Proverb III

The bird a nest, the spider a web, man friendship.

A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night & morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

Proverb IV

Think in the morning. Act in the noon. Eat in the evening. Sleep in the night.

The Tyger

Tyger! Tyger! burning bright
In the forests of the night:
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright

Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

In the forests of the night"
What immortal hand or eye
Dare frame thy fearful symmetry?

Proverb V

The tygers of wrath are wiser than the horses of instruction.
If the fool would persist in his folly he would become wise.
If others had not been foolish, we should be so.

The Fly

Little Fly,
Thy summer's play
My thoughtless hand
Has brush'd away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink & sing:
Till some blind hand
Shall brush my wing.

If thought is life
And strength & breath
And the want
Of thought is death;

Then am I
A happy fly,
If I live
Or if I die.

Proverb VI

The hours of folly are measur'd by the clock; but of wisdom, no clock can measure.
The busy bee has no time for sorrow.
Eternity is in love with the productions of time.

Ah, Sun-flower

Ah, Sunflower! weary of time,
Who countest the steps of the Sun;
Seeking after that sweet golden clime,
Where the traveller's journey is done:

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow,
Arise from their graves and aspire
Where my Sun-flower wishes to go.

Proverb VII

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

Every Night and Every Morn

Every Night & every Morn
Some to Misery are Born.
Every Morn & Every Night
Some are Born to sweet delight
Some are Born to sweet delight
Some are Born to Endless Night.
We are led to Believe a Lie
When we see not Thro' the Eye,

Which was Born in a Night, to perish in a Night,
When the Soul Slept in Beams of Light.
God Appears & God is Light
To those poor Souls who dwell in Night,
But does a Human Form Display
To those who Dwell in Realms of Day.

Eight Songs, Op. 6, by Arnold Schoenberg

Traumleben/Dream-Life (Julius Hart)

A petal-white arm is slung around my neck,
On my mouth rests the warm young Spring.
I wander as if in a dream, as if my eyes were veiled;
You have, with your love, completely filled my world.
The world seems to have died. Only we two, alone,
Surrounded by sounds of nightingales in a blooming rose grove.

Alles/Everything (Richard Dehmel)

Let us wait for the night, until we can see every star!
Fold your hands.
Among the steep slopes of the silent garden, Homesickness goes on tiptoes,
Go and bring the anemonies that once you pressed to your heart,
Go, surrounded by the sound of the trees, from whose crown
You plucked your first homesickness.
You shake from your hair what eats at your soul.
Blessed child of thirty years, may everything you experience be good for you.

Mädchenlied/Maiden's Song (Paul Remer)

If my mother knew how wildly you'd kissed me,
She would pray endlessly for God to avert such disaster.
And if my brother knew how wildly you'd kissed me,
He would rush here like the wind and strike you dead on the spot.
But if my sister knew how wildly you'd kissed me,
Her heart would also throb with longing, and she would also gladly bear
Both happiness and sin.

Verlassen/Abandoned (Hermann Conradi)

In the gray of morning I stepped forth, fog lay in the streets.
My heart was withered in anguish, my lips spoke no parting word --
They only moaned, softly, "Abandoned! Abandoned!"
Do you know that martyr-word? It eats away like wicked shame!
In anguish my heart withered, in morning gray
I strode forth into the twilit land
Towards the new May day... it was a strange occurrence...
Gradually the world awoke.
What was that resplendent Spring day to me?
I only moaned softly, "Abandoned!"

Ghasel/Gazel (Gottfried Keller)

I hold you in my arm,

You hold the tender rose,
And a young bee, deep inside, holds the rose.
So we string ourselves like pearls on life's string,
So we rejoice, as rose-petal on rose-petal are arranged.
And when my kiss glows on your mouth,
The firetrail flashes even into the heart of the bee
As it unites with the chalice of the rose.

Am Wegrand/By the roadside (John Henry Mackay)

Thousands of people move past me, but the one I seek is not among them.
My gaze flies restlessly over them, asking each one rushing by if it is he.
But my eyes ask and ask in vain, none answer:
"Here I am. Be still."

Longing fills the arena of life, longing that accomplishment will not satisfy.
And so I stand by the roadside, as masses of people flow past,
Until, blinded by the sun's rays, my exhausted eyes close.

Lockung/Seduction (Kurt Aram)

Comne, come with me, only one step!
I've already eaten, I wouldn't eat you.
Come, come with me, just one step!
Hardly two tip-toes' to go to the little house...
Come, my little mouse~!
Ah, see, here we are.
Here in the corner - ssh! Have no fear.
How your little cheeks glow...
No scream will help you now! You're mine! Mine!

Der Wanderer/The Wanderer (Friedrich Nietzsche)

A wanderer goes through the night with a good stride,
Taking crooked valleys and long hills in his path.
The night is beautiful.
He walks on and never stands still, not knowing where his way goes.
A bird sings through the night.
"Oh, bird, what are you doing? Why do you hinder my mind and my feet,
Pouring sweet heart-torment into my ears, so that I must stand and listen?
Why do you seduce me with toneful greeting?"
The good bird is silent, then speaks:
"No, wanderer,no, I'm not luring you with my tones.
I call for a wife from the heavens -what's that to you?
All alone, the night is not beautiful -what's that to you,
Since you always travel and never, never stand still?
Why do you still stand? What has my flute-song done to you, you wanderer?"
The good bird is silent, and thinks:

"What did my flute-song do to him? Why does he stand still?
The poor, poor wanderer!"

Poema en forma de Canciones, by Joaquin Turina

I. Dedicatoria (Dedication)

II. Nunca olvida (Never forget)

Now that I abandon the world
before giving account to God,
here between the two of us
I will confess to you.
with all my soul I forgive
even those who I hate.
But you, whom I loved so much
never will I forgive.

III. Cantares (Songs)

I feel you nearer to me
the more I flee from you,
for your image is in me.
You are the shadow of my thoughts.
Tell it to me again,
because yesterday I was so entranced
that I listened to you, without
hearing
and I looked at you without seeing.

IV. Los dos miedos (The two fears)

At the beginning of that night
She was far from me.
"Why are you getting so close?"
she said,
"I am afraid of you."
And after that night had passed
she said, near to me, "Why are
you so far from my side?
I am afraid without you."

V. Las locas por amor (The love-crazed woman)

I will love you, goddess Venus!...
If you prefer that I love you for a
long time with prudence.
The goddess of Cythera responded,
"I prefer, like all women, to be
loved a short time and with utter
abandon."
I will love you goddess Venus.

Tanglewood Music Center

P R O G R A M

FOURTH SONATA RECITAL

Monday, July 13, 1992 at 8:30 P.M.
Theatre Concert Hall

Prepared by Eugene Lehner, Norman Fischer, Rosemary Harbison, and Norman Fischer

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Arnold Schoenberg — Phantasy for Violin and Piano, Op. 47

Sae Shiragami, violin
Yaron Rosenthal, piano

Gabriel Fauré — Sonata in A Major for Violin and Piano, Op. 13
- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

Sarah Roth, violin
Tina Toglia, piano

-brief intermission-

John Harbison — Fantasy-Duo (1988)

Timothy Summers, violin
Paul Zdanowicz-Wyse, piano

Ludwig van Beethoven — Quartet in D Major for Strings, Op. 18, no. 3
- Allegro
- Andante con moto
- Allegro
- Presto

Milana Reiche, Sonia Jun, violins
Dov Scheindlin, viola
Susannah Chapman, cello

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Third Concert

Tuesday, July 14, 1992 at 8:30 P.M.
Theatre Concert Hall

Gioacchino Rossini — Overture "Semiramide"

Wing-Sie Yip, conductor
Hong Kong

Aaron Copland — Appalachian Spring

Lothar Koenigs, conductor
Aachen, Germany

Intermission

Ludwig van Beethoven — Piano Concerto No. 4 in G Major, Op. 58

Allegro moderato
Andante con moto
Rondo: Vivace

Alfred Brendel, piano
Seiji Ozawa, conductor

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Joan Kwuon
Patricia Ahern

Robert Chiu
Michael Arlt

Rebecca Rhee
Susan Hytken

Timothy Summers
Julia Grueninger

Anna Kim
Kristine Kolbinger

Sonia Jun
Madoka Suzuki

Lisa K. Ferguson
Olaf-Torsten Spies

Second violins

Sae Shiragami
Christina Hunting

Kyra Humphreys
Hilary Walther

Hisako Takahashi
Alicia Huang

Melvin Chen
Sarah Clendenning

Jane Price
Milana Reiche

Jorge Avila
Sarah Roth

Brynn Albanese

Violas

Marka Gustavsson
Daniel Panner

Joli Wu
Jeremy Gershfeld

Ori Kam
Stefan Schmidt

Amy Long
Irene Haverkamp

Matthew Dane
Joanna Mendoza

Yang Yu
Dov Scheindlin

Cellos

Eric Gaenslen
Sofia Zappi

Rebecca Thornblade
Johan Stern

Duow Fonda
Felix Wang

Eric Kutz
Susannah Chapman

Bridget MacRae
Julian Hersh

Sophie Willer
Elizabeth Simkin

Basses

Owen Lee
Kenneth Harper

Sebastien Dube
Josee Deschenes

Michiko Tsuzuku
Tracy Rowell

Jacqueline Pickett
Anthony Manzo

Flutes

Karla Kvam
Nathalie Lacaille
Melissa Mielens
Catherine Ransom
Gen Shinkai

Oboes

Barbara Bishop
Jessie Cooper
Eric Olson
Stephanie Shapiro
Jennifer Slowik

Clarinets

Ivan Garcia
Robert Plane
Ilya Shterenberg
Daniel Spitzer
Susan Warner

Bass clarinet

Ben Freimuth

Bassoons

Jean Cortese
Shawn Mouser
Elizabeth Paine
James Rodgers
John Ruze

Horns

Oto Carrillo
Susanna Drake
Luiz Garcia
Suzanne George
David Parker
Margaret Smythe

Trumpets

Kurt Dupuis
Christian Ferrari
Larry Knopp
Sarah Lester
Matthew Thomas

Trombones

Darren Acosta
Joel Borrelli
Thomas Kamp

Bass trombone

Eric Lindblom

Tuba

Kenneth Amis

Percussion

Fredrik Bjorlin
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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

SECOND RECITAL
Wednesday, July 15, 1992 at 8:30 P.M.
Theatre Concert Hall

Six Songs — Robert Schumann

Des Sennen Abschied (Friedrich Schiller)
Sehnsucht nach der Waldgegend (Justinius Kerner)
Aus den östlichen Rosen (Friedrich Ruckert)
Berg' und Burgen schaun herunter (Joseph von Eichendorff)
Stirb', Lieb' und Freud'! (Justinius Kerner)
Der Hidalgo (Emmanuel Geibel)

Tod Fitzpatrick, baritone
Pierre McLean, piano

O kühler Wald — Johannes Brahms
Von ewiger Liebe
Unbewegte laue Luft
Es träumte mir
Botshaft

Jing Wei, soprano
Kristin Pankonin, piano

Four Songs from the Rückert Lieder — Gustav Mahler

Blicke mir nicht in die Lieder
Ich atmet' einen linden Duft
Liebst du um Schönheit
Ich bin der Welt abhanden gekommen

Misa Iwama, mezzo-soprano
Todd Sisley, piano

Intermission

BALDWIN PIANO

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

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On Wenlock Edge (A.E. Housman) — Ralph Vaughan Williams

I. On Wenlock Edge
II. From far, from eve and morning
III. Is my team ploughing
IV. Oh, when I was in love with you
V. Bredon Hill
VI. Clun

Jeffrey Fahnestock, tenor
John G. Churchwell, piano

Nichts, Op. 10, no. 2 — Richard Strauss
Meinem Kinde, Op. 37, no. 3
Leises Lied, Op. 39, no. 1
Die Georgine, Op. 10, no. 4
Frühlingsgedränge, Op. 26, no. 1

Youmi Cho, soprano
Todd Sisley, piano

Tonight's program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Warren Jones, and Alan Smith.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

Six Songs, by Robert Schumann

Des Sennen Abschied/The Cowherd's Farewell

Adieu, you meadows,
you sunny pastures!
Away must the cowherd,
the summer is gone.

We move up the mountain, we come again
when the cuckoo calls, when songs awake.
when earth is clothed anew with flowers,
when the springs gush in delightful May.

Adieu, you meadows,
you sunny pastures!
Away must the cowherd
the summer is gone.

Sehnsucht nach der Waldgegend/Longing for the Forest

Would I had never gone from you,
majestic, wondrous forest!
You embraced me lovingly
for so many a long, long year!

Where, in your twilight places,
was birdsong and silver stream,
there sprang also many a song
fresh and bright from my breast.

Your surging, your echoing,
your never-tiring murmur,
your melodies, all of them,
awoke within me a song.

Here, in these wide pastures,
all is desolate and mute,
and in the blue air I search
for cloudy shapes.

With you to compel it in my breast,
song but seldom stirs:
like the mere half-song of the bird
parted from tree and leaf.

Aus den östlichen Rosen

I am sending a greeting like the scent of roses; I am sending it to a face like a rose.
I am sending a greeting like love in springtime; I am sending it to eyes full of the light of spring.
And from the storms of sorrow that rage in my heart I send a breath - may it not touch you ungently.
When you think of me in my sadness the dark sky of my nights becomes bright.

Berg' und Burgen schaun herunter

Mountains, castles gaze down
into the mirror-clear Rhine,
and gaily sails my tiny boat,
surrounded by sunlight gleam.

Calmly I watch the play
of golden, ruffled waves;
softly the feelings awaken
I'd nursed deep in my heart.

Welcoming, promising,
the river's splendour beckons me;
but I know it - glistening above,
it hides death and night below.

Above - pleasure, at heart - malice,
river, you resemble my love!
She can nod just as welcomingly,
smile just as sweetly and gently.

could be

Robert Stafford, baritone
John G. Churchwell, piano

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smile just as sweetly and gently.

Stirb', Lieb' und Freud'/Die, Love and Joy

In Augsburg stands a lofty house
by the old cathedral,
and out into the shining morn
comes a pious maid.
Hymns ring out,
to the cathedral goes
that lovely one.

By Mary's blessed image
she kneels to pray,
her heart is filled with Heaven,
all earthly joy flees:
"O Virgin pure,
grant that I be
yours alone."

And as muffled bells
call the worshippers,
down the aisle walks the maid,
not knowing what she wears:
upon her head,
all Heavenly bright,
a lily crown.

All gaze and marvel
at that bright crown in her hair.
But the maid does not go far,
to the high altar she steps:
"Make me a nun,
poor maid that I am!
Die, love and joy!"

God grant that maid
wear her crown in peace;
my true love she is,
and shall be till Judgment Day.
She does not know
my heart breaks,
die, love and light

Der Hidalgo/The Hidalgo

So sweet it is to sport
with songs and hearts
and serious quarrel!
When the moon gleams,
from my room I'm drawn,
through square and streets;
as ready for love
as for fight.

The beauties of Seville
with fan and mantilla
gaze up the river;
with favour they listen
when my songs sound
to the mandolin,
and dark roses drop
from the balcony as thanks.

Singing, I carry
my zither and my blade
of Toledo steel.
At many a lattice I sing
and mock many a knight
in bold song as well,
the zither for the ladies,
the blade for the rival.

Off, then, to adventure,
the sun's fire has gone out
beyond the hills.
The moon hours of night
will bring tidings of love,
will bring bloody combat,
and flowers or wounds
I'll bear home tomorrow.

Five songs, by Brahms

O kühler Wald/Oh cool forest

Oh cool forest, in which my sweetheart strolls,
where do you rustle?
O echo, that understands my song,
where do you listen?

Deep in my heart rustles the forest
In which my sweetheart strolls,
The echo is sleeping in sorrow,
The songs are wafted away.

Von ewiger Liebe/ Of love unending

Dark, how dark it is in the forest and field!
Night has fallen, the world now is silent.
Nowhere a light and nowhere smoke.
Yes, and the lark is now silent too!
From the village yonder there comes the young lad.
Taking his beloved home,
He leads her past the willow bushes,
Talking much, and of many things:
"If you suffer disgrace before others because of me,
Then our love shall be ended ever so fast,
As fast as we once came together;
It shall go with the rain and go with the wind,
As fast as we once came together."
Then says the maiden, the maiden says:
"Our love can never end!
Firm is the steel and the iron is firm,
Yet our love is firmer still.
Iron and steel can be forged over
Who can change our love?
Iron and steel can perish in time,
Our love, our love must remain forever!"

Unbewegte laue Luft/Motionless, tepid air

Motionless, tepid air;
deep calm of Nature, deep calm of Nature.
Through the quiet night of the garden
Only the fountain splashes,
Only the fountain splashes.
But in my mind hot desire swells.
Should not more passionate desires make your breast heave, too?
Should not the call of my soul reverberate deep in yours?
Do not hesitate to float softly this way with your ethereal feet!
Come, oh, come, come, oh come,
so that we can give each other heavenly satisfaction
Come, oh, come,
So that we can give each other heavenly satisfaction.

Es träumte mir/I had a dream

I had a dream that I was dear to you.
But I had no need to awaken;
For in my dream I felt already
That it was a dream, it was a dream.
Oh, in my dream I felt already
That it was a dream, it was a dream.

Botshaft/A message

Blow, little breeze, gently and sweetly
Around the cheeks of my beloved.
Play tenderly among her curls.
Do not fly away hurriedly!
If she then, perchance, inquires
How was I, poor man, faring:
Tell her: "Endless was his sorrow.
And most serious his plight.
But now he can hope
To joyfully live again,
For you, lovely one, think of him."

Four Songs from the Rückert Lieder, by Mahler

Blicke mir nicht in die lieder

Do not look at my songs! I cast down my eyes, as though caught in an evil act. I cannot trust myself to watch their growing. Do not look at my songs! Your curiosity is betrayal.

Bees, when they build their cells, let no one watch; neither do they themselves watch. When they have brought their rich honeycombs to daylight, then you'll be the first to take a nibble.

Ich atmet' einen linden Duft

I breathed a gentle fragrance. In the room stood a branch of linden, a gift from a loving hand. How lovely was the linden fragrance.

How lovely is the linden fragrance, the linden sprig you broke gently. I softly breathe in the fragrance of linden, the gentle fragrance of love.

Liebst du um Schönheit

If you love beauty, oh do not love me! Love the sun which has golden hair.

If you love youth, oh do not love me! Love the spring which is young every year.

If you love treasures, oh do not love me! Love the mermaid who has many clear pearls.

If you love love, oh yes, love me! Love me always, I will love you forever!

Ich bin der Welt abhanden gekommen

I have become lost to the world, where once I wasted much time; it has heard nothing from me for so long, it may well believe I have died.

It means nothing to me if it thinks I have died. I cannot contradict it, for really I have died, died to the world.

I have died to the worlds' tumult, and rest in a silent domain. I live alone in my heaven, in my love, in my love, in my song.

On Wenlock Edge, by Ralph Vaughan Williams

On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone.
Today the Roman and his trouble
Are ashes under Uricon.

From far, from eve and morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now - for a breath I tarry
Nor yet disperse apart -
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarter
I take my endless way.

Is my team ploughing

'Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness singles now;
No change though you lie under
The land you used to plough...

'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?'

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'

Yes lad, yes lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
'Come all to church, good people;
Good people, come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time'

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon
And still the steeples hum.
'Come all to church, good people,'
Oh, noisy bells, be dumb;
I hear you, I will come.

Clun

In valleys of springs of rivers,
By Ony and Teme and Clun
The country for easy livers,
The quietest under the sun,
We still had a sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London, nor Knighton the town:
'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

Five Songs by Richard Strauss

Nichts/Nothing

You say I should tell you the name of my queen of song.
Fools that you are. I know her less than you do.
Ask me the color of her eyes, ask me the sound of her voice,
ask about her walk, her dancing, her posture.
What do I know about these things?
Is the sun not the source of all life and all light.
And what do we know about it, I or you or everyone?
Nothing.

Meinem Kinde/To my child

You are sleeping and softly I lean over your little bed and bless you.
Each gentle breath is a wandering flight to heaven,
a search for and wide for a star.
Where from its pure brightness love itself might pluck a happy flower,
and fly down with it to lay on your white coverlet.

Leises Lied/Gentle song

In a quiet garden by a fountain's well.
How happy I was to wait, the long gray night.
Many bright lilies are blooming around the fountain's pool.
The golden stars are swimming, the moon is bathing
And the lovely stars are shining in the fountain well.
The gleam of your lovely eyes always shines in my heart.
But the stars in the heavens, are all standing so far away,
Yet still I wish to be standing in your quiet garden.

Die Georgine/Dahlia

Why so late, Dahlia? The rose's fairytale is told, and full of honey the bee has chosen her bed for slumber.
Aren't these nights too cold for you?
How do you live these days?
If I would bring spring for you now, you fire-yellow dreamer,
If I would with maydew moisten you, sprinkle you with June light, then you would not be the last, the majestic single one.
How dreamer, I ask you in vain? So give me your sisterly hand.
I didn't know the Mayday of this lifetime as you didn't know the springtime.
And as you are late you fire-yellow blossom, love came into my heart.
Whether it is late or early, it is the same ecstasy and the same pain.

Frühlingsgedränge/Spring crowd

Spring's children in colorful crowd.
Fluttering blossoms, perfumed breath, longing, joyous love songs, plunge into my heart from every bush.
Spring's children, my heart surrounding, whisper into it with coaxing words, call into it with drunken noises, rattle on long locked doors.
Spring's children my heart surrounding, what then are you searching for so urgently?
Have I betrayed to you just now in dreaming,slumbering among the blossoming tree, or did the morning breeze bring you the legend?
Enclosed in my heart, I carry secretly and blissfully her image, your lovely playmate.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
First Concert
Friday, July 17, 1992 at 3:45 P.M.
Chamber Music Hall

Mädchenblumen, Op. 22 (Felix Dahn) — Richard Strauss
- Kornblumen
- Mohnblumen
- Epheu
- Wasserrose

Amy Conn, soprano
Alan Darling, piano

from Six Elizabethan Songs — Dominick Argento
- Spring
- Sleep
- Winter
- Hymn

Gina Silverman, soprano
Alan Darling, piano

Widmung — Robert Schumann
Er ist's
Stille Tränen
Aufträge

Trina A. Bulych, soprano
Shiela Kibbe, piano

Shadow of the Blues (Langston Hughes) — John Musto
- Silhouette
- Litany
- Island
- Could Be

Robert Stafford, baritone
John G. Churchwell, piano

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Serge Koussevitzky
Opening Exercises, 1941

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Cuatro Madrigales Amatorios — Joaquin Rodrigo

Con qué la lavaré?
Vos me matasteis
De dónde venís, amore?
De los álamos vengo, madre

Rajul Parekh, soprano
Pierre McLean, piano

Brettl-Lieder — Arnold Schoenberg

Galathea (Frank Wedekind)
Gigerlette (Otto Julius Bierbaum)
Mahnung (Gustav Hochstetter)
Arie aus dem Spiegel von Arcadien (Emanuel Schikaneder)

Katherine Vetter, soprano
Kristin Pankonin, piano

from the Hermit Songs, Op. 29 — Samuel Barber

I. At Saint Patrick's Purgatory
III. St. Ita's Vision
V. The Crucifixion
VI. Sea-Snatch
X. The Desire for Hermitage

Theresa Santiago, soprano
Laura Dahl, piano

from "The Nursery" — Modeste Mussorgsky

With Nursey
In the Corner
With Dolly
Evening Prayer
The Hobby Horse

Sinead Pratschke, soprano
Shiela Kibbe, piano

Mädchenblumen, op. 22 (Felix Dahn) by Richard Strauss

Kornblumen

Cornflowers are what I call the shapely girls, who are gentle, with blue eyes, who, with quiet power, unpretentiously share with all they near the dew of peace which they draw from their own clear souls, the emotional jewel which they received from heaven's hand.

You will become as well in their presence as when you went through a field through which the breeze of evening blew complete peace and kindness.

Mohnblumen

Poppies are the round girls, red-blooded, healthy, who are sprinkled with freckles, who are always in a good mood, very honest, very cheerful, with souls that never tire of dancing; who cry under their laughter and seem to be born only to tease the cornflowers and nonetheless hide the softest, best hearts in a tangle of jokes; who, God knows, one would have to smother with kisses, were one not always scared, one would embrace the brat-she bursts apart into flames.

Epheu

But Ivy is what I call those girls, with soft words, with hair that shines bright around their softly-arching brows, with brown, soulful doe's eyes which are so often in tears and in their state of tears are irresistible; without force or self-confidence, unadorned with hidden blossoms, but with inexhaustible depths and true inner feeling; they can never with their own driving force raise themselves out of their roots, but are born to wind themselves lovingly around another life; on the first tendril of love hangs the entire fate of their lives because they are numbered among the flowers that only bloom once.

Wasserrose

Do you know the flower, the legendary, celebrated Waterlily? She sways on an ethereal slender stem, her transparent head, colourless, she blooms in the reedy pond in the grove, guarded by the swam who encircles her alone, she opens herself only to the moonlight with whom she shares her silvery shimmer.

So she blooms, the magical sister of the stars, swarmed by dreamy dark moths who long for her from the edge of the pool and never reach her, however much they yearn.

Waterlily, that is what I call the slender maiden, with hair like the night, cheeks of alabaster, in her eyes are deep knowing thoughts as if she were a spirit and imprisoned on earth.

When she speaks it's like silver murmuring waves, when she is silent it's the knowing stillness of the moonlight. She seems to exchange places with the stars, whose language is of the same nature as hers. You can never get tired of looking in her eyes which are enclosed by long silky lashes and you think bewitched with blissful horror that this is what the romantics dreamt about elves.

SONGS OF ROBERT SCHUMANN

Dedication (Widmung) — F. Rückert

You my soul, you my heart, you my joy, oh you my pain;
You are the world in which I live, you are my heaven into which I soar.
Oh you my grave into which I eternally have given my grief!

You are the rest, you are the peace; heaven has destined you for me.
That you love me makes me worthy to myself; your glance transfigures me;
You lift me lovingly above myself, you good spirit, my better self!

You my soul, you my heart, you my joy, oh you my pain;
You are the world in which I live, you are my heaven into which I soar,
My good spirit, my better self!

It is he (Er ist's) — E. Mörike

Spring lets its blue ribbon again flutter in the breeze.
Sweet, familiar fragrances filled with promise graze the land.
Violets already dream, wanting soon to come.
Hark! The sound of a harp!
Spring, yes, it is you! I have named you; yes, it is you!

Silent Tears (Stille Tränen) — J. Kerner

You are awakened from sleep and wander through the meadow.
The wondrously blue heaven lies over all the lands.
As long as you were, without sorrow, slumbering free of pain,
the heaven, until morning, rained many tears from above.
In silent nights, often, many weep from pain.
And in the morning, then, you think, their hearts are always joyful.

Messages (Aufträge) — C. L'Égru

Not so fast, not so fast! Wait a little, tiny wave!
I will give a message to you for my beloved!
When you float past her, greet her kindly from me!
Tell her I would have come too, swimming down upon your crest;
For the greeting, a kiss boldly to request.
But the urgency of time would not permit it.

Not so hurried! Stop! Allow me, little light-winged dove!
I must charge you with a message for my beloved!
You shall give her a thousand greetings, and a hundred more!
Tell her I would have flown with you, passing over mountain and stream;
For the greeting, a kiss boldly to request.
But the urgency of time would not permit it.

Oh you lazy moon disk! You know the order I have given you for my beloved!
Through her little window slyly greet her kindly from me!
Tell her I would have climbed on you myself to fly to her;
For the greeting, a kiss boldly to request.
You were to blame! Impatience would not let me go.

Shadow of the Blues --- John Musto
Poetry of Langston Hughes

1. Silhouette

Southern gentle lady,
Do not swoon.
They've just hung a black man
In the dark of the moon.
They've hung a black man to a roadside tree
in the dark of the moon
For the world to see how Dixie protects
its white womanhood.

Southern gentle lady,
Be good!

2. Litany

Gather up
In the arms of your pity
The sick, the depraved,
The desperate, the tired,
All the scum of our weary city
Gather up
In the arms of your pity.

Gather up
In the arms of your love
Those who expect
No love from above.

3. Island

Wave of sorrow
Do not drown me now:
I see the island
Still ahead somehow.
I see the island
and its sands are fair.
Wave of sorrow
Take me there.

4. Could Be

Could be Hastings Street,
Or Lenox Avenue,
Could be Eighteenth and Vine and still be true.

Could be Fifth and Mound,
Could be Rampart:
When you pawned my watch
You pawned my heart.

Could be you love me,
Could be you don't.
Might be that you'll come back,
Like as not you won't.

Hastings Street is weary,
Also Lenox Avenue.
Any place is dreary
Without my watch and you.

Cuatro Madrigales Amatorios

Con qué la lavaré?
With what can I wash the blemish on my face
That makes me live so badly punished?
The wives and mothers wash themselves with lemon-water;
I will wash my wretched self with pain and grief.

Vos me matasteis
You have destroyed me
Girl with the long hair;
You have killed me.

On the banks of a river
I saw a virgin.

Girl with the long hair
You have destroyed me.
You have killed me.

De dónde venis, amore?
From where have you come, my love?
I know very well where you've been.
From where have you come, my friend?
If I had been a witness...

De los álamos vengo madre
I come from the poplars, mother.
I've seen how their branches sway in the breeze.
By the poplars of Seville,
I went to see my beautiful love.

Brettl-Lieder

Arnold Schoenberg

Galathea

Oh, how I burn with lust, beautiful child
to kiss your cheeks because they are so arousing
Joy cometh upon me, Galathea, beautiful child
to kiss your hair because it is so tempting

Never deny me until I end, Galathea, beautiful child
to kiss your hands because they are so tempting
Ah, you do not imagine how I glow, Galathea, beautiful child
to kiss your knees because they are so tempting

And what would I not do, you sweet Galathea, beautiful child
to kiss your feet because they are so tempting
But your mouth, maiden, reveal my kisses never
Because in their utmost teasing, only fantasy kisses it

Gigerlette

Miss Gigerlette invited me to tea
Her attire was like snow
She looked exactly like Pierrette
Even a monk, I bet, would look at Gigerlette with pleasure

It was a red room in which she received me
Yellow candle-glimmer hung in the room
And she was, as always, life and spirit
Never will I forget: wine-red was the room, flower-white was she

And in horse and carriage drove we together
In the leisurely countryside, that means fun
That we not lose the reins, goal and trot
We sat riding with the hot four
Love sat on top

Warning

Girl, be not a coy thing, catch you no butterfly
Find yourself a real man, one you really can kiss
And with his strong hands, build a warm nest

Girl, girl, be not dumb, do not run around as if in a dream
Eyes open! If the one comes who is right and worthy for you
He comes! Then don't long vascillate! Close! the trap close.

Dear girl, be sensible, use your youth!
Watch out and think about it, that you,
when you, without plan, aimlessly through life flounder,
an old maid become

Dear girl, be sensible, use your youth
Watch out and think about it! Think about it.

Aria of "Spiegel von Arcadien"

Since I have seen so many women
my heart beats so warmly
It hums and buzzes here and there
just like a bee swarm

And is her ardor equal to mine
Her eyes beautiful and clear
So beats like a hammerstrike
My heart forever (Bum, bum, etc.)

I desired a thousand women
When it pleased the gods;
Then danced I like a marmot
Among all types of women

That was a worldly life
Then I was a lusty one
I skipped like a hare in the field
And my heart banged ever in me (Bum, bum, etc)

Whomever know not woman as sweetheart
Is neither cold nor warm
And lies like broken ice
In a maiden's arms

And am I since another man
I spring to her
My heart beats happily
And goes bum, bum, bum, (etc.)

HERMIT SONGS

BY

SAMUEL BARBER OP. 29

1) AT SAINT PATRICK'S PURGATORY

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
bewailing your sores and your wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me , O King!
What shall I do with a heart that seeks only its own ease ?
O only begotten Son by whom all men were made,
who shunned not the death by three wounds,
pity me on my pilgrimage to Loch Derg
and I with a heart not softer than a stone!

3) ST. ITA'S VISION

" I will take nothing from my Lord," said she
" Unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him. "
So that Christ came down to her
in the form of a Baby and then she said:
" Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart every night,
You I nurse are not
A churl but were begot
On Mary the jewess by Heaven's light
Infant Jesus, at my breast,
what king is there but You who could
Give everlasting Good ?
wherefor I give my food.
Sing to Him, maidens, Sing your best !
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

5) THE CRUCIFIXION

At the cry of the first bird
They began to crucify Thee, O Swan !
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

6) SEA-SNATCH

It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven;
the wind has consumed us, swallowed us,
as timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven !

10) THE DESIRE FOR HERMITAGE

Ah! To be all alone in a little cell with nobody near me;
beloved that pilgrimage before the last pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
feeding upon dry bread and water from the cold spring.
That will be an end to evil when Iam alone
In a lovely corner among tombs
far from the houses of the great .
Ah! To be all alone in a little cell,
To be alone, all alone:
Alone I came into the world,
alone I shall go from it.

poems translated from anonymous Irish texts of the eighth to thirteenth centuries

from The Nursery, words and music by Modest Mussorgsky

I. With Nanny

Tell me, Nanny, tell me that story about the wolf, that terrible monster -- how he roamed around the house and carried the children off to the woods and ate them 'til they were nothing but white bones and the children cried for help. Nanny! Was the reason those children were eaten because they didn't obey their Nannys and Mummys and Daddys? Is that why?

Wait a minute! Tell me instead about the King and Queen, who lived by the sea in a lovely castle. The King was lame and every time he stumbled, a mushroom sprang up! And the Queen had a nasty cold -- when she sneezed, all the windows broke! Listen Nanny! Don't tell me about the wolf again -- tell me that funny story instead.

II. To the Corner!

"Oh, you naughty boy! My wool all upset, my needles astray! Really! All my stitches are dropped! My knitting is spattered with ink! To the corner! To the corner! Over to the corner! You naughty boy..."

I didn't do anything Nanny -- I never touched your knitting! The wool was upset by the kitten -- and the needles pulled out by the kitten. But Mishenka was a good boy, Mishenka was a clever boy ... And Nanny is mean and old -- and her nose is dirty too! Misha's hair is brushed -- and Nanny's cap is all crooked! Nanny punished Misha and sent him to the corner, so Misha won't love Nanny anymore -- so there!

III. With Dolly

Go to sleep Dolly. Dolly go to sleep.
Close yor little eyes and rest.
Dolly! sleep now! Dolly go to sleep.
For if you're not good, a great big wolf will come and carry you away.

Dolly go to sleep.
In the morning, tell me of all the dreams you have-
Of fairy islands and magic gardens where lovely flowers bloom.
Sweet pears and apples grow there.
Where golden birds are singing day and night.
Come now! Go to sleep. Go to sleep, Dolly!

IV. Evening Prayer

Dear Lord, watch over Papa and Mama, keep them safe, Lord. Dear Lord, watch over brother Vasenka and brother Mishenka. Dear Lord, watch over dear old Grandma. Give her happiness and health. Sweet Grandma, kind Grandma, dear Lord. Keep safe, Lord, auntie Katia, auntie Natasha, auntie Masha, auntie Parasha, aunties Luba, Varia and Sasha and Olga and Tania and Nadia; uncles Peter and Kolia, uncles Volodia and Grisha and Sasha, and all of them, keep them and watch over them — and Filka and Vanka and Mitka and Petka and Dasha, Pasha, Sonya, Dunushka...

Nanny, oh Nanny — what comes next, Nanny? "What a terrible memory! How many times have I told you: Dear Lord, watch over and protect Me!"

Dear Lord, watch over and protect me! Like that, Nanny?

V. The Hobby Horse

Hey! Hop! Hop! Hop! Giddyup! ...
Whoa boy, whoa! Vasia, hey Vasia! Listen! Come and play today, but not too late. Let's go! Hop! So long, Vasia! I'll be riding 'til evening — I'll be back for sure! After all, I'm put to bed so early! Come along! Hey! Hop! Hop! Clear the way!..... Ow!

Ow, it hurts! Ow! my foot!

"My darling boy, what's the matter? Oh! Don't cry — you'll be all right. Come now, stand up on your feet — there you go. Look! Over there! See it in the bushes? Oh, what a divine bird! What gorgeous feathers! See it? There now ... better?"

Better! What a journey, Mama — but now I must hurry home. Hop! Hop! Vasia's coming. Hop! I must hurry...

Tanglewood Music Center

P R O G R A M

THIRD CHAMBER MUSIC CONCERT
Sunday, July 19, 1992 at 10:00 A.M.
Theatre Concert Hall

Prepared by Norman Bolter, Bradley Lubman, Julius Levine, Edwin Barker, and Thomas Brandis

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John Heiss — Fanfare for Trombones (1992)

Darren Acosta, Joel Borrelli, Thomas Kamp and Eric Lindblom, trombones

This fanfare was composed in February 1992 for Darren Acosta and the New England Conservatory Honors Trombone Quartet, who premiered it in celebration of the 125th anniversary of the founding of the Conservatory.

Pierre Jalbert — Songs of Gibran (1992)

I. Prelude
II. Song of Beauty
III. Song of the Wave
IV. Interlude
V. Song of the Rain
VI. A Song

Amy Conn, soprano
Julian Hersh, cello — Robert Schulz, percussion
David Horn, piano

The texts for Songs of Gibran were taken from a set of poems by Kahlil Gibran entitled "Songs." These poems express the spiritual and emotional quality of the author's writing, and it was my desire, when composing this piece, to capture some of this quality with music. The piece is in six movements, two of which are purely instrumental (the Prelude and the Interlude.)
Pierre Jalbert was born in 1967 in Manchester, New Hampshire. He began piano lessons at age five and later moved to Vermont where he studied piano and composition with Arlene Cleary. He graduated from Oberlin in 1989 with a degree in both composition and piano performance. A Javits Fellowship from the Department of Education enabled him to study at the University of Pennsylvania where he is a Ph.D. candidate. His teachers include George Crumb, James Primosch, Richard Wernick, and Jay Reise. His compositions have received awards from BMI, ASCAP, the Society of Composers, Inc., and most recently the Bearns Prize in Composition from Columbia University. Pierre Jalbert is a Fellow in Composition at the 1992 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

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Ludwig van Beethoven — Trio in D Major for Piano and Strings, Op. 70,no. 1 ("Ghost")
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Sarah Clendenning, violin — Elizabeth Simkin, cello
Yaron Rosenthal, piano

Gunther Schuller — Quartet for Double Basses (1947)
Allegro
Allegro scherzando
Adagio

Kenneth Harper, Josee Deschenes, Sebastien Dube and Tracy Rowell, basses

Ludwig van Beethoven — Quartet in E-flat Major for Strings, Op. 74
Poco adagio; Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Brynn Albanese, violin — Ori Kam, viola
Olaf-Torsten Spies, violin — Johan Stern, cello

Excerpts from "Songs" by Kahlil Gibran

Song of Beauty

I am the guide of love,
I am wine of the spirit...

I am a rose;
I open my heart at daybreak; a maiden plucks me and kisses me and puts me to her breast.
I am the abode of happiness
And the source of joy.
I am the beginning of repose.

I am a Truth, O people, a Truth.

Song of the Wave

In the still night when all created things embrace the phantom of sleep, I alone am awake, now singing, now sighing.

Behold my life;
As I have lived, so shall I die.

Song of the Rain

So is earthly life,
Entering between the feet of wrath,
Departing between the peaceful hands of Death.

The voice of thunder and lightning's blades
Herald my coming;
The rainbow proclaims my journey's end.
So is earthly life,
Entering between the feet of wrath,
Departing between the peaceful hands of Death.

A Song

In the depths of my spirit is a song no words shall clothe...

To whom shall I sing it that knows no dwelling
Save in my spirit?

A song sent forth of silence,
Engulfed by clamor
And intoned by dreams.
A song concealed by awakening.

To whom shall I sing it that knows no dwelling
Save in my spirit?

Tanglewood Music Center

P R O G R A M

A PROGRAM OF VOCAL AND CHAMBER MUSIC

Sunday, July 19, 1992 at 8:30 P.M.
Theatre Concert Hall

Prepared by Andrew Jennings, Joel Smirnoff, Dennis Helmrich, Norman Fischer, Donald MacCourt and Ronald Lefkowitz

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Ludwig van Beethoven — Trio for Strings, Op. 9, no. 1
- Adagio; Allegro con brio
- Adagio, ma non tanto, e cantabile
- Scherzo: Allegro
- Presto

Susan Hytken, violin — Marka Gustavsson, viola — Bridget MacRae, cello

Charles Ives — Second Sonata
- Autumn: Adagio maestoso; Allegro moderato
- In the Barn: Presto
- The Revival: Largo - Allegretto - Allegro assai

Sarah Roth, violin — Tina Toglia, piano

Modeste Mussorgsky — The Songs and Dances of Death (A.A. Golenishtchev-Kutusov)
- Kolybel'naya
- Serenada
- Trepak
- Polkovodetz

Marianne Bindig, mezzo-soprano
Shiela Kibbe, piano

-brief intermission-

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Gunther Schuller — Six Renaissance Lyrics

- Sonnet 87 (William Shakespeare)
- Noche oscura (Juan de la Cruz)
- Under der linden (Walter von der Vogelweide)
- Sonnet 126 (Francesco Petrarca)
- La continuation des amours, No. 33 (Pierre de Ronsard)
- O notte, o dolce tempo (Michelangelo Buonarotti)

Jeffrey Fahnestock, tenor
Michael Arlt, violin — Eric Kutz, cello
Stefan Schmidt, viola — Owen Lee, bass
Nathalie Lacaille, flute — Eric Olson, oboe
Lori Kaufman, piano
Lothar Koenigs, conductor

Heitor Villa Lobos — Quintet (en forme de choros)

Karla Kvam, flute — Ilya Shterenberg, clarinet
Barbara Bishop, oboe — Elizabeth Paine, bassoon
Oto Carrillo, horn

Wolfgang Amadeus Mozart — Quartet in D minor for Strings, K. 421

- Allegro
- Andante
- Menuetto: Allegretto
- Allegro ma non troppo

Rebecca Rhee, violin — Irene Haverkamp, viola
Hisako Takahashi, violin — Felix Wang, cello

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Second Concert
Tuesday, July 21, 1992 at 1:30 P.M.
Chamber Music Hall

Five songs — Henry Purcell

Your awful voice
Secresy's song
I see she flies me ev'rywhere
There's not a swain
Take not a woman's anger ill

Michael Connare, tenor
Laura Dahl, piano

Trois poemes de Louise Lalanne — Francis Poulenc
Métamorphoses

Bethany Hodges, soprano
John G. Churchwell, piano

Five songs — Scarlatti/Drumsgaard

Chi vuole innamorarsi
Cara e dolce
Bellezza, ch s'ama
O, dolcissima speranza
Tolgietemi la vita ancor

Margaret Lattimore, mezzo-soprano
Kristin Pankonin, piano

3 Canzoni Trecentesche — Alfredo Casella

Giovane bella, luce del mio core...
Fuor de la bella gaiba...
Amante sono, vaghiccia, di voi...

Heidi Menzenberg, soprano
Todd Sisley, piano

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Er ist gekommen in Sturm und Regen, Op. 12 (Rückert) — Clara Schumann
Warum willst du and're fragen, Op. 12 (Rückert)
Liebeszauber, Op. 13 (Geibel)
Liebst du um Schonheit, Op. 12 (Rückert)

Victoria Wolfe, soprano
John G. Churchwell, piano

Fêtes Galantes — Claude Debussy
En Sourdine
Fantoches
Clair de Lune

Jennifer Dawn Hines, mezzo-soprano
Alan Darling, piano

Drei Gedichte von Michelangelo — Hugo Wolf
Wohl denk ich oft
Alles endet, was entstehet
Fühlt meine Seele

Marcos Pujol, bass-baritone
Alan Darling, piano

Three Songs of Fiona Macleod — Charles Griffes
The Lament of Ian the Proud
Thy dark eyes to mine
The Rose of the Night

Emily Martin, soprano
Kristin Pankonin, piano

FIVE PURCELL SONGS

"Your awful voice", from The Tempest

Your awful voice I hear, and I obey- Brother to Jove
and monarch of the sea.
Come down, my blusterers, swell no more,
Your stormy rage give o'er.
To your prisons below
Down you must go;
In hollow rocks your revels make,
Nor till I call your trembling dens forsake.

Secresy's Song, from The Fairy Queen

One charming night gives more delight
Than a hundred lucky days:
Night and I improve the taste, make the pleasure longer last
A thousand sev'ral ways.

"I see she flies me ev'rywhere", from Aureng-Zebe

I see she flies me ev'rywhere,
Her eyes, her scorn discover,
But what's her scorn or my despair,
Since 'tis my fate to love her.
Were she but kind whom I adore,
I might live longer, but not love her more.

"There's not a Swain"

There's not a Swain on the Plain, would be blessed like me,
Oh, could you but on me smile:
But you appear so severe that trembling with fear
My heart goes pit-a-pat all the while:
When I cry, must I die, you make no reply, but look shy
And with a scornful eye kill me by your cruelty.
Oh! can you be so hard to me?

"Take not a woman's anger ill", from The Rival Sisters

Take not a woman's anger ill
But let this be your comfort still
That if one won't,another will.
Though she that's foolish does deny,
She that is wiser will comply,
And if 'tis but a woman, what care I?
Then who'd be damned to swear untrue,
And sigh and weep, and whine, and woo,
As all our simple coxcombs do?
All women love it, and though this
Does sullenly forbid the bliss,
Try but the next, you cannot miss.

Three poems of Louise Lalanne

I. Le Present/The Gift

If you wish, I will give you my gay morning
With all my bright hair which you love,
My green and gold eyes,
If you wish.

I will give you all the sound that is heard
When morning awakens to the sun,
And the water that flows in the fountain nearby!

And then again the evening that comes quickly,
The evening of my sad soul weeping,
And my hands so small, with my heart,
That will have to be close to yours to keep.

II. Chanson/Song

The myrtle is for the lady who is absent,
The marjoram is for my soul -- Tra la la.
The honeysuckle is for the fair irresolute.
When do we gather the bilberries? -- Lanturlu.
But let's put on the tomb (O foolishness, O madness!)
The rosemary in dark tufts.

III. Hier/Yesterday

Yesterday is this faded hat
That I have trailed behind me for so long.
Yesterday is a shabby dress
That is no longer in fashion.
Yesterday was the beautiful convent,
So empty now;
And the rose melancholy of young girls' classes.

Yesterday is my heart, badly treated, in a past year.
Yesterday is no more, this evening,
Than a shadow close to me in my room.

Metamorphosis (Louise de Vilmorin)

I. Reine des mouettes/Queen of the Seagulls

Queen of the seagulls, my orphan,
I have seen you pink, I remember it,
Under the misty muslins of your past mourning.

Pink, you liked the kiss which chagrins you,
You surrendered to my hands under the misty muslins,
Veils of our bond.

Blush, blush! My kiss divines you,
Seagull, captured at the meeting of the great paths.
Queen of the seagulls, my orphan,
You were pink, surrendered to my hands.
Pink, under the muslins, and I remember it.

(METAMORPHOSES cont.)

II. C'est ainsi que tu es/It is Thus That You Are

Your body with soul imbued,
Your tangled hair
Your foot pursuing time
Your shadow which stretches
And whispers close to my temples.

There, that is your portrait
It is thus that you are,
And I want to write it to you
So that when night comes
You may believe and say
That I knew you well.

III. Paganini

Violin, sea-horse and siren
Cradle of hearts, heart and cradle
Tears of Mary Magdelen
Sigh of a queen
Echo.

Violin, pride of agile hands
Departure on horseback on the water
Love astride mystery
Thief at prayer
Bird.

Violin, morganatic woman
Puss in boots ranging the forest
Well of insane truths
Public confession
Corset.

Violin, alcohol of the soul in pain
Preference muscle of the evening
Shoulder of sudden seasons
Leaf of oak
Mirror.

Violin, knight of silence
Plaything escaped from happiness
Bosom of a thousand presences
Boat of pleasure
Hunter.

Five Scarlatti Songs

1. Whoever wants to fall in love should think well!
   Love a certain fire, which burns a little, will remain eternally.
   It is not an easy torment to have the heart wounded.
   Each wishes to be subjected to two archers (eyes) who serve the god of love

2. Dear is sweetest liberty.
   How the heart weeps within the snares of a head of gold, the trap of a certain hunter, cruelty.
   The hard chains which harsh fate gave me mercifully, bind my feet and to my great pain refuse pity.

3. Lovely one, whoever loves, is a joy to the heart.
   Whoever is in love, is called happy.
   It is the height of of pleasure to love and be loved in return.
   Whoever longs for greater happines is foolish.

4. O sweetest hope, be the retorer of my breast. Extinguish the poison that is within me and come and aid my faithfulness.

5. Take away my life, then!!
   Cruel heavens, if you wish, rip out my heart!
   Deny me the rays of day, severe spheres, if you long for my sorrow!!

3 Canzoni Trecentesche

Alfredo Casella

1. Giovane bella, luce del mio core... (Cino da Pistoia)

Young beautiful one, light of my heart, Why do you hide your loving face? You know that your sweet laughter and eyes make me feel love. I feel in my heart so much sweetness. When I am before you, I see what love is. But, since I am deprived of your beauty and of your beautiful countenance, I feel a pain that never leaves me. Yet, hearing your call, I go to you, desirous of that clear light which always leads me, faithful person, in your splendor.

2. Fuor de la bella gaiba... (Ignoto)

Outside the beautiful cage, flies the nightingale. The little boy weeps since he cannot find his bird in the new cage and says with grief, "Who will get the bird?". In a little wood he began to walk. He heard the little bird so sweetly singing. "Oh, beautiful nightingale, return to my garden".

3. Amante sono, vaghiccia, di voi... (Ignoto)

Lover, I am in love with you! When I see you all is devoured of me. I go out of the field when I work, and like crazy, I go crying "Oi!". Then I run, run! I have unyoked the cattle, and I go thinking of you, because I do not work.
You are more lustrous than gold! And you are more beautiful than the flower of the broom, and you are more sweet than watercress. Pray, place yourself by the little window, because I promise that to your young pig I will give a basket of corn. And also, I tell you that to your calf I will give a basket of straw. And to you, lady of such sweetness, I will give to you, ... I will give to you.....a.... a basket of salad!

Clara Schumann
Er ist gekommen in Sturm und Regen

Ruckert

He came in storm and rain
My heart was beating anxiously towards him.
How could I know that his path would
unite itself with mine?
He came in storm and rain,
He bo ldly took my heart.
Did he take mine? Did I take his?
Our two hearts exchanged simultaneously.
He came in storm and rain, etc.

Now comes the spring's blessing.
My friend withdraws and I see it happily,
For he stays mine forever on all paths.

Warum willst du and're fragen

Ruckert

Why do you wish to ask others
Who are not truthful with you?
Believe nothing but what these two eyes
here say to you!
Do not believe strangers, do not believe
your mad illusions;
Do not make sense of my actions,
But, rather, look at my eyes!
Do my lips silence your questions,
Or do they testify against me?
Whatever my lips say,
See my eyes, I love you!

Liebeszauber

Geibel

Love sat in the guise of the Nightingale
In the rosebush and sang.
The wonderfully sweet songd flew along the
green wood.
And the ringing rose in a circle from a thousand
scented chalices,
And all in the treetops rustled softly, and softly
moved the wind.
The brooks were silenced, nothing splashed from the
heights.

En Sourdine (Muted)

Serene in the twilight
made in the high branches,
let our love be imbued
with this deep silence.
Let us blend our souls, our hearts,
and our enraptured senses,
amidst the vague langour
of the pines and arbutus.
Do not close your eyes completely.
Cross your arms on your breast,
and from your drowsy heart,
drive out forever ny scheming.
Let us give in
to the soft and rocking breath,
which comes and ripples at your feet,
the waves of the russet lawn.
And when, solemnly, the night
will fall from the black oaks,
voice of our despair,
the nightingale shall sing.....

Fantoches (Phantoms)

Scaramouche and Pulcinella,
whom wicked intentions brought together,
gesticulate darkly under the moon,
while the excellent doctor Bolonais
is slowly gathering healing herbs
among the brown grasses.
Andwhile his daughter, roguishly pretty maiden
secretly slips semi-nude
under the hawthorne bushes,
in quest of her handsome spanish pirate,
whose distress an amorous nightingale
proclaims at the top of its voice.....

Clair de Lune(Moonlight)

Your soul is a chosen landscape
where charming masks and bergamasks are promenading,
playing a lute and dancing, and almost
sad under their fantastic disguise,
while singing in the minor mode
of conquering love and a pleasant life.
They do not seem to believe in their happiness,
and their songs mingles with the moonlight;
The quiet moonlight, sad and lovely,
which sets the birds in the trees adreaming.
and makes the fountains sob with ectasy,
The tall slim fountains,among the marble rocks.....

The does stood as in a dream and listened
to the sound.
And bright, and ever brighter flowed the
sun's brightness filtering in.
Through flowers wood and mountains flowed
it's lovely gold red gleam

But I crept along the path and heard the
sound as well.
Ah! Since that hour all I have sung has
merely been it's echo.

Liebst du um Schonheit

Ruckert

If you love for beauty, do not love me!
Love the sun, it carries golden hair!
If you love for youth, do not love me!
Love the spring, it is young every year!
If you love for treasures, do not love me!
Love the mermaid, she has many bright pearls.
If you love for love, oh yes, love me!
If you love for love, oh yes, love me!
Love me forever, I'll love you evermore!

Three Poems by Michelangelo (german by Walter Robert-Tornow)

1. I often think on my past life,
how it was before my love for you;
no one took note of me then,
each day was lost for me;

I thought I lived only for song,
and to flee the throngs of people...
Today I am known in praise and scorn,
and all people know that I exist !

2. All ends that has beginning,
all, all around us dies,
for time is fleeting,
and the sun sees
that all around us dies,
thought, speech, pain and bliss;
and those who were our grandchildren
fade, like shadows by day,
like mist in a breath of wind.

We, too, were once flesh and blood,
happy and sad, just like you,
and now we are lifeless here,
are but earth, as you can see.
All ends that has beginning,
all, all around us dies.

3. Does my soul feel the long sought light of God, who created it ?
Is it a ray of other beauty from the valley of tears,
that breaks into my heart, awakening memories ?

Is it a sound, a dream image,
that fills my eyes and heart with glowing agony
that brings me to tears ?
I do not know.

What I long for, what I feel, what guides me
is not in me: tell me, how shall I attain it ?
I see only another's grace,
in that I have been immersed since I saw you.

I am driven by yes and no,
by sweet and bitter -
for that, mistress, your eyes are to blame.

Three poems of Fiona Macleod

The Lament of Ian the Proud

What is this crying that I hear in the wind?
Is it the old sorrow and th old grief?
Or is it a new thing coming, a whirling leaf
About the grey hair of me who am weary and blind?
I know not what it is, but on the moor aboue the shore
There is a stone which the purple nets of the heather bind,
And thereon is writ: She will return no more.
O blown whirling leaf,
And the old grief,
And the wind crying to me who am old and blind!

Thy dark eyes to mine

Thy dark eyes to mine, Eilidh,
Lamps of desire!
O how my soul leaps
Leaps to their fire!

Sure, now, if I in heaven,
Dreaming in bliss,
Heard but a whisper,
But the lost echo even
Of one such kiss -

All of the Soul of me
Would leap afar -
If that called me to thee,
Aye, I would leap afar
A falling star!

The Rose of the Night

There is an old mystical legend that when a soul amoung the dead woos a sou amoung the living, so that both may be reborn as one, the sign is a dark rose, or a rose of flame, in the heart of the night.

The dark rose of thy mouth
Draw nigher, draw nigher!
Thy breath is the wind of the south,
A wind of fire,
The wind and the rose and darkness, O Rose of my Desire!

Deep silence of the night,
Husht like a breathless lyre,
Save the sea's thunderous might,
Dim,menacing,dire.
Silence and wind and sea, they are thee, O Rose of my Desire!

As a wind-eddying flame
Leaping higher and higher,
Thy soul, thy secret name,
Leaps thro' Deaths blazing pyre,
Kiss me, Imperishable Fire, dark Rose, O Rose of my Desire!

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Fourth Concert

Thursday, July 23, 1992 at 8:30 P.M.
Theatre Concert Hall

Franz Joseph Haydn — Symphony No. 104 in D Major ("London")
- Adagio; Allegro
- Andante
- Minuet
- Allegro spiritoso

Thomas Brandis, leader

Intermission

Gunther Schuller — Concerto for Piano Three Hands (1989)
- Vivace - Adagio -
- Scherzando -
- Adagio -
- Allegro vivace -
- Passacaglia: Lento cantabile
  (played without pause)

Leon Fleisher and Lorin Hollander, pianists

Richard Strauss — Till Eulenspiegel's Merry Pranks,
after the Old-fashioned, Roguish Manner,
in Rondo Form, Op. 28

Gunther Schuller, conductor

Tonight is Berkshire Night at Tanglewood.
We welcome the residents of Berkshire County to this concert,
and thank them for their support of Tanglewood activities.

BALDWIN PIANO

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Opening Exercises, 1941

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Melvin Chen
Kyra Humphreys

Brynn Albanese
Sarah Roth

Milana Reiche
Jorge Avila

Jane Price
Hilary Walther

Hisako Takahashi
Christina Hunting

Sarah Clendenning
Alicia Huang

Sae Shiragami
Lisa K. Ferguson

Second violins

Michael Arlt
Sonia Jun

Timothy Summers
Kristine Kolbinger

Julia Grueninger
Anna Kim

Olaf-Torsten Spies
Susan Hytken

Madoka Suzuki
Robert Chiu

Rebecca Rhee
Patricia Ahern

Joan Kwuon

Violas

Ori Kam
Matthew Dane

Joanna Mandoza
Irene Haverkamp

Joli Wu
Daniel Panner

Yang Yu
Stefan Schmidt

Dov Scheindlin
Jeremy Gershfeld

Amy Long
Marka Gustavsson

Cellos

Johan Stern
Julian Hersh

Susannah Chapman
Felix Wang

Bridget MacRae
Eric Kutz

Duow Fonda
Sophie Willer

Elizabeth Simkin
Sofia Zappi

Rebecca Thornblade
Eric Gaenslen

Basses

Kenneth Harper
Sebastien Dube

Josee Deschenes
Michiko Tsuzuku

Tracy Rowell
Jacqueline Pickett

Anthony Manzo
Owen Lee

Flutes

Karla Kvam
Nathalie Lacaille
Melissa Mielens
Catherine Ransom
Gen Shinkai

Oboes

Barbara Bishop
Jessie Cooper
Eric Olson
Stephanie Shapiro
Jennifer Slowik

Clarinets

Ivan Garcia
Robert Plane
Ilya Shterenberg
Daniel Spitzer
Susan Warner

Bass clarinet

Ben Freimuth

Bassoons

Jean Cortese
Shawn Mouser
Elizabeth Paine
James Rodgers
John Ruze

Horns

Oto Carrillo
Susanna Drake
Luiz Garcia
Suzanne George
David Parker
*Kathryn Roye
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Christian Ferrari
*Joseph Foley
Larry Knopp
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Trombones

Darren Acosta
Joel Borrelli
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Bass trombone

Eric Lindblom

Tuba

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Third Concert
Saturday, July 25, 1992 at 4:00 P.M.
Chamber Music Hall

Im Frühling
Die Blumensprache
Wiegenlied
Ganymed
Der Musensohn — Franz Schubert

Edie Yeager, soprano
Pierre McLean, piano

Four Songs — Reynaldo Hahn
- Paysage (Andre Theuriet)
- Infidélité (Theophile Gautier)
- Mai (Francois Coppeé)
- Fumée (Jean Moreas)

Jessica Jones, soprano
Todd Sisley, piano

Five Songs of Crazy Jane (W.B. Yeats) — Peter Aston
- I am of Ireland
- Crazy Jane Grown Old Looks at the Dancers
- Those Dancing Days are Gone
- Crazy Jane Talks With the Bishop
- Three Things

Jeanne LaForgia, soprano

Der Gärtner
Auch kleine Dinge
Elfenlied
Auf einer Wanderung
Gebet
Er ist's — Hugo Wolf

Gregory W. Keil, baritone
Shiela Kibbe, piano

BALDWIN PIANO

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from Ariettes Oubliées (Paul Verlaine) — Claude Debussy

C'est l'extase
Il pleure dans mon coeur
L'ombre des arbres
Chevaux de bois

Lisa Lanzkron, soprano
Laura Dahl, piano

Tre Sonetti del Petrarca — Ildebrando Pizzetti

La vita fugge e non s'arresta un'ora...
Quel rosignol che si soave piagne
Levommi il mio pensier in parte ov'era

S. Mark Swindler, tenor
Todd Sisley, piano

Sieben frühe Lieder — Alban Berg

I. Nacht
III. Nachtigall
V. Im Zimmer
VI. Liesbesode
VII. Sommertage

Stacie Robinson, soprano
Laura Dahl, piano

FIVE SCHUBERT SONGS

IN SPRING

I sit idly on the hill, the sky is so clear, the gentle breeze
plays in the green valley
Where in early sunshine I was once so happy!
Where I walked beside her, so lovingly and close,
I saw, reflected deep in the dark mountain stream
The beautiful sky, bright and blue, and her in the heavens.

See how happy the colored spring already appears in the
bud and blossom;
Not all blossoms are the same to me, I preferred to pick the
ones which she had picked!
For everything is still as it was, the flowers and the fields;
The sun shines no less brightly, and no less invitingly swims
the sky's blue image in the stream.

But will and happiness turn themselves around, and happiness
is changed to discord:
Love's happiness has fled, and love alone remains...
Love, alas, and sorrow.

Yet if I were only a little bird, over there on the meadow slope,
I would stay among the branches here and sing a sweet song of her
the whole summer long.

SPEECH OF FLOWERS

Flowers express the heart's feelings, they speak many secret words.
They incline themselves confidingly on their stems as if love
impelled them.
They draw back slyly into their leafy covering as if their
Eagerness exposed them to plunder.

They interpret in delicate, magical forms, the thoughts of
women and maidens.
They interpret the beauty, the charm, the kindness.
They interpret life's successes.
The youth finds pearls of hope entwined among the blossoms.

They weave thoughts of longing and sorrow from their hues
Into a fragrant garment not availing or separated by spiteful barriers
The flowers proclaim their sorrow.
What the guarded tounge may not utter aloud,
Love returns to tell with flowers.

CRADLE SONG

Sleep, sleep lovely boy, lightly your mother's hand rocks you.
This swaying cradle-cord brings you soft rest and gentle comfort.

Sleep, sleep in your pretty grave your mother's arm still protects you.
All her hopes, all her wealth are in herloving clasp, all warm with love.

Sleep, sleep nestling in your downy bed, tone of pure love
surround you,
After your sleep. mother will reward you with a lily or a rose.

FOUR SONGS by REYNALDO HAHN (1847-1947)

PAYSAGE/COUNTRYSIDE (ANDRE THEURIET)

Quite close to the murmuring sea,
I know a hidden spot in Brittany,
Where, on autumn days, I would love so much ..
To take you, my darling!
Oak trees forming a circle around a fountain,
Some scattered hedges, an old deserted mill,
A spring's clear water, with green reflections
Of your siren-like eyes;
Mornings, a bird under the yellow foliage
Would come to sing for us ...
And by the sea, by night and by day,
Would accompany our caresses of love
With its never-tiring bass voice.

INFIDÈLITÉ/INFIDELITY (THEOPHILE GAUTIER)

Here is the elm tree that rocks
Its shadow on the path;
Here is the young wild rosebush,
The forest, where silence slumbers,
The stone bench, where at eventide
We loved to sit.
Here is the fragrant canopy
Of ebony trees and lilacs,
Where, when we became tired,
Together, my beloved,
Under garlands of flowers
We evaded the heat of day.
The air is pure, the grass is fragrant ...
Nothing, nothing at all has changed ... but you!

GANYMEDE

How in the morning radiance you glow around me, Spring, beloved!
With the thousandfold joy of love, my heart is enveloped by the
Blissful sensation of your eternal warmth,
O infinite beaty!

That I may clasp you in my arms!

Ah, on your bosom I lie languishing, and your flowers, your grass
Press against my heart.
You cool the burning thirst of my bosom, lovely morning breeze!
While the nightingale calls to me tenderly from the misty vale.
I come, I come, Whither, ah, whither?

Upwards, upwards I am driven! The clouds float downwards
The clouds bend down towards my yearning love.
To me, to me! In your lap upwards!
Embracing and embraced, upwards to thy bosom, all-loving father!

THE SON OF THE MUSES

Straying through the fields and forest, piping away at my little song,
Thus I go from place to place! And everything continually keeps step
with my time and moves to my measure.

I can scarcely wait for the first flowers in the garden,
The first blossoms on the tree.
My songs bid them welcome, and when winter returns I still sing
of that dream.

I sing it far and wide, up and down the frozen land,
Then winter blossoms fair! This blossom too, vanishes
and a new joy arises and the tilled uplands.

Then when the linden tree blooms, I find the young folk,
I rouse them right away; the dull boy grows lively,
the stiff maiden twirls around to my melody.

You give wings to the feet, and drive over hill and dale
your darling from home. Fair gracious Muses!
When shall I rest in your bosom again, at last?

CONT'D

MAI/MAY (FRANÇOIS COPPEÉ)
It is a month, dear exiled one,
Since you went away, far from my sight,
And I have seen lilacs blooming
With my pain still disconsolate.
Alone, I flee this clear and lovely sky
Whose intense radiation troubles me,
For the misery of the exile is deepened
By the splendor of life reborn.
In vain the sun has smiled,
To spring I close my door,
And I wish only that one should bring me
A branch of lilac in bloom.
For the love with which my soul is filled
Despite its anguish would find
In these lovely flowers your image,
And in their fragrance, -- your breath!

FUMÉE/SMOKE (JEAN MOREAS)
Companion of the ether, indolent smoke,
I slightly resemble you ...
Your life lasts a moment, mine is consumed,
But we come forth from fire.
Man, in order to exist, must gather aches,
While on his knees.
No longer caring, and never descending to earth,
Let us vanish!

Songs of Hugo Wolf

Der Gartner/ The Gardener

Upon her very own steed, as white as the snow, the most beautiful princess rides through the alley.

The road which the little horse dances along so gracefully, the sand, which I strewed, it glitters like gold!

You rose-colored little hat now up and now down, oh throw down a feather secretly!

And want you for it a blossom from me, take a thousad for one, take all of them for it!

Auch Kleine Dinge/ Even little things

Even little things can delight us, even little things can be dear.
Think, how willingly we adorn ourselves with pearls;
they are highly sought after and are only small.
Think, how small is the olives fruit, and yet for its goodness is nevertheless sought.
Think of the rose only, how small it is, and smells yet so lovely, as you know.

Elfenlied/ Elf's song

At night in the village the watchman cried: Eleven!
A very small little elf in the forest slept around the eleventh hour!
And he thinks the nightingale calls him from the valley by his name, or that Silpelit had him called.
He rubs his eyes clear, goes before his snail's house, and is like a drunken man, his little nap was not fully completed.
And hobbles then, tippy, tap, through the hazel-wood, into the valley, and slips by the wall there so closely.
There sits the glow-worm light by light.
"What are those bright little windows?"
"There inside a wedding goes on: the little ones sit at the meal, and carry on in the hall!"
"I'll peep in there just a little!"
Pfui! He knocks his head on a hard stone!
Elf how about it, did you have enough?
Cuckoo?

Auf einer Wanderung/ On a walk

In a friendly little town I walked one day, in the streets lay red sunset. From an open window, over the reaching show of flowers, I heard gold bell-tones floating. And one voice seemed like a nightingale choir, so that the flowers trembled, the breeze stirred, and roses shone a heightened red.

Long I halted, with joy overcome.

How I made my way out of the town I cannot, in truth, remember.

Oh, how bright the world here! The sky-- a purple, surging, whirl, behind, the town-- a golden haze. How the alder brook babbles, the valley mill roars! I am as if drunk, as if led astray. O Muse, you have touched my heart with a breath of love!

Gebet/ Prayer

Lord! send what you will, an affection or grief; I am delighted that both
from your hands flow.
Do not with joy or sorrow overwhelm me.
But in the middle lies gentle contentment.

Er Ist's/ It is he

Spring lets its blue ribbon flutter again through the breezes; sweet well-
known fragrances graze the land full of foreboding.
Violets dream already, wanting soon to come up.
Listen, from afar a soft harp tone!
Spring, yes it is you! You have I perceived, yes you are it!

Claude Debussy from Ariette Oubliées on poems of Paul Verlaine

C'est l'extase

This is languorous ecstasy,
This is sensual weariness,
This is all the rustling of forests
In the embrace of the breezes.
This is, through the gray boughs.
The chorus of little voices.
Oh, the faint cool murmur,
It warbles and whispers,
It resembles the gentle cry
Which the ruffled grass exhales.
You might call it, under the water which eddies,
The muted rolling of pebbles.
This soul which is lamenting
In this subdued plaint,
It is ours, is it not?
Say that it is mine and yours
Which breathes this humble hymn,
On this mild evening, so softly.

Il pleure dans mon coeur

Tears fall in my heart
Like the rain upon the city.
What is this languor
That penetrates my heart?
Oh, gentle sound of the rain,
On the ground and on the roofs!
For a heart that is weary,
Oh, the sound of the rain!
Tears fall without reason
In this sickened heart.
What! No betrayal?
This mourning has no reason.
This is truly the keenest pain,
To know not why,
Without love and without hate,
My heart has so mush pain.

L'ombre des arbres

The shadow of the trees in the muddled stream
Vanishes like smoke,
While, in the air, among the real branches,
The turtledoves lament.
How much, o traveler, this pale landscape
Mirrored your own pale self,
And how sadly they wept, in the high leaves,
Your drowned hopes.

Chevaux de bois

Turn round, turn, good wooden horses,
Turn a hundred times, turn a thousand times.
Turn often and turn always,
Turn round, turn to the sound of the oboes.
The child all red and the mother white,
The boy in black and the girl in rose,
Each one doing as they please,
Each one spending their Sunday penny.
Turn round, turn, horses of their heart,
While all around your turning
Twinkles the eye of the sly swindler.
Turn to the sound of the victorious trumpet!
It is amazing how it intoxicates you,
To move thus in this beastly circus,
Nothing in the stomach and ill in the head,
Feeling altogether badly and happy in the crowd;
Turn round, hobby-horses, without needing
Ever to use any spurs
To command you to gallop on.
Turn, turn round, without hope of hay.
And hurry, horses of their soul,
Here, already the supper bell has sounded
The night falls and chases away the crowd
Of gay drinkers, whose thirst has made them famished.
Turn, turn round! The velvet sky
Dresses itself slowly in golden stars.
The church tolls a mournful knell.
Turn to the happy sound of the drums, turn.

Tre Sonetti del Petrarca, by Ildebrando Pizzetti

La vita fugge e non s'arresta un'ora...

Life flees and doesn't stop an hour;
And death follows closely behind;
And the present and the past
Give me conflict, and the future also.
And the remembering and the waiting sadden me
Now here, now there, that in truth
If I could not pity myself
I would already by this thought be overcome.
Return to me, if some joy never
Felt the saddened heart; on the other hand
I see my navigator beset by turbulent winds;
I see fortune in the harbor, and weary at last
My pilot, and broken masts and rigging,
And the beautiful eyes, that I am accustomed to seeing, are spent...

Quel rosignol che si soave piagne...

That nightingale softly crying
Perhaps of his dear child or spouse,
With sweetness fills the heavens and the countryside
With so many notes, compassionately calling;
And all the night seems to accompany me
And reminds me of my bitter fate;
I have no one else to whom I can complain:
That over goddesses death could rule...
O, how easy one who feels secure can be deceived!...
Those two beautiful eyes, much brighter than sunshine
Who could have thought earth could obscure?
Or knew I that my difficult fortune...
Wants that living and weeping learn
How nothing down here delights and endures...

Levommi il mio pensier in parte ov'era...

I lift up my thoughts to the place
Where she was whom I desire and do not find on earth:
There, between them the third circle enclosed,
I saw her again more beautiful and less haughty...
By the hand she took me and said: In this sphere
You will still be with me, if the desire doesn't stray:
I am the one who gave you so much strife,
And completed my journey before evening...
My virtue isn't understood by human intellect!
You alone I wait for and that one whom you loved so much,
And there below has remained, my beautiful veil...
Alas... why does she remain silent and widen her grip?
Because at the sound of the words so piteous and pure
Little chance that I but remain in heaven...

Sieben frühe Lieder / Seven Early Songs

I. Nacht / Night (Carl Hauptmann)

Over night and dale the clouds grow dark,
mists hover, waters softly murmur.
Now, of a sudden, an unveiling:
oh, give heed, give heed!
A vast wonderland opens.
Silver soar mountains, dream-large,
still paths, silver bright, go vallywards
from the hidden castle;
and so dream-pure is the lofty world.
A mute beech tree stands by the lake,
shadow-black; from the distant wood a breath
blows solitary soft.
And from the deep vally's gloom
lights flash in a silent night.
Drink, soul. Drink solitude!
Oh, give heed! Give heed!

III. Die Nachtigall / The Nightingale (Theodor Storm)

It is because the nightingale
all night has sung;
and from her sweet noise,
in echo and re-echo
roses have sprung.
Such a wild thing she was once,
now she wanders deeply pensive,
her summer hat in hand,
and bears in silence the glow of the sun
and knows not what to do.
It is because the nightingale
all night has sung;
and from her sweet noise,
in echo and re-echo
roses have sprung.

V. Im Zimmer / In the Room (Johannes Schlaf)

Autumn sunshine.
Fair evening looks silent in.
Red fire
blazing, crackling in the stove.
Thus, with my head on your knees,
thus I am content,
my gaze reposed in yours,
as the minutes gently pass.

(Sieben frühe Lieder cont.)

VI. Liebesode / Love Ode (Otto Erich Hartleben)

Blissful in love's arms we fell asleep,
the summer wind watched at the open window,
and bore out the peace of our every
breath to the moon-bright night.
And from the garden, feeling its timid
way, a scent of roses to our love bed came
and gave us wondrous dreams,
ecstatic dreams, so rich in longing.

VII. Sommertage / Summer Days (Paul Hohenberg)

Through the world now travel days
sent forth from blue eternity,
in the summer breeze, time drifts away,
the Lord at night now twines
with blessed hands, garlands of stars
above wander- and wonderland.
O heart, what, in these days, can
your clearest wanderer's song then say
of your deep delight:
in the meadow's song the heart is dumb,
words cease where image upon image
comes to you and fills you wholly.

Tanglewood Music Center

P R O G R A M

FOURTH CHAMBER MUSIC CONCERT
Sunday, July 26, 1992 at 10:00 A.M.
Theatre Concert Hall

Prepared by Richard Ranti, Peter Serkin,
Julius Levine, and Samuel Rhodes

Francis Poulenc — Trio for Oboe, Bassoon and Piano (1926)
- Lent; Presto
- Andante con moto
- Rondo

Jennifer Slowik, oboe — John Ruze, bassoon
Paul Zdanowicz-Wyse, piano

Wolfgang Amadeus Mozart — Quartet in E-flat Major for Piano and Strings, K. 493
- Allegro
- Larghetto
- Allegretto

Christina Hunting, violin — Sofia Zappi, cello
Matthew Dane, viola — Tina Toglia, piano

Robert Schumann — Sonata No. 2 in D minor for Violin and Piano, Op. 121 (1851)
- Ziemlich Langsam - Lebhaft
- Sehr Lebhaft
- Leise, einfach
- Bewegt

Joan Kwuon, violin
Reiko Uchida, piano

Johannes Brahms — Quintet in F minor for Piano and Strings, Op. 34
- Allegro non troppo
- Andante, un poco adagio
- Scherzo: Allegro
- Finale: Poco sostenuto - Allegro non troppo

Hisako Takahashi, violin — Amy Long, viola
Susan Hytken, violin — Felix Wang, cello
Katsunori Ichii, piano

BALDWIN PIANO

BALDWIN PIANO

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

THIRD RECITAL
Sunday, July 26, 1992 at 8:30 P.M.
Theatre Concert Hall

Canciones de Nana y Desvelo — Matilde Salvador

Nana del Sueño
Desvelo ante el Agua
Nana del Mar
Desvelo del Mar
Nana de la Virgen
Desvelo de la Madre

Johanne Blank, soprano
Pierre MacLean, piano

from "The Nursery" — Modeste Mussorgsky

With Nursey
In the Corner
With Dolly
Evening Prayer
The Hobby Horse

Sinead Pratschke, soprano
Shiela Kibbe, piano

Trois Poèmes de Stéphane Mallarmé — Maurice Ravel

I. Soupir
II. Placet futile
III. Surgi de la croupe et du bond

Kathleen Roland, mezzo-soprano
Patricia Ahern, violin — Yang Yu, viola
Kristine Kolbinger, violin — Eric Kutz, cello
Gen Shinkai, Catherine Ransom, flutes
Ilya Shterenberg, Ivan Garcia, clarinets
Pierre McLean, piano

Intermission

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

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Fünf geistliche Lieder, Op. 15 — Anton Webern

I.
II. Morgenlied
III.
IV.
V.

Bethany Hodges, soprano
Marka Gustavsson, violin, viola
Gen Shinkai, flute
Ben Freimuth, clarinet, bass clarinet
Kurt Dupuis, trumpet
Sarah Catlin, harp

Tre Sonetti del Petrarca — Ildebrando Pizzetti

La vita fugge e non s'arresta un'ora...
Quel rosignol che si soave piagne
Levommi il mio pensier in parte ov'era

S. Mark Swindler, tenor
Todd Sisley, piano

Brentano Lieder — Richard Strauss

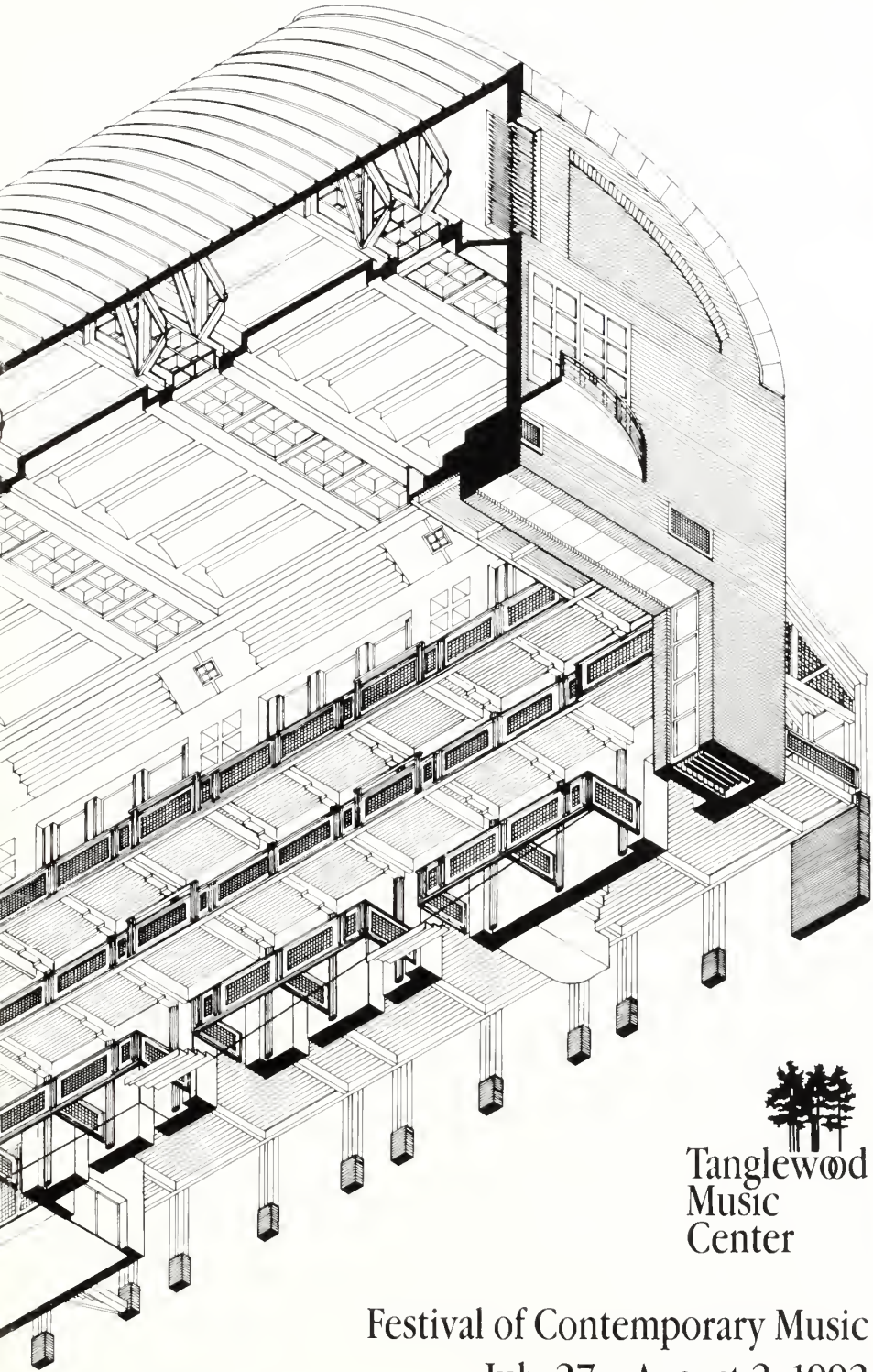
Als mir dein Lied erklang, Op. 68, no. 4
Ich wollt ein Sträusslein binden, Op. 68, no. 2
An die Nacht, Op. 68, no. 1
Amor, Op. 68, no. 5

Janet Momjian, soprano
Laura Dahl, piano

Tonight's program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Warren Jones, and Alan Smith.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.



Tanglewood
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Festival of Contemporary Music
July 27 – August 2, 1992

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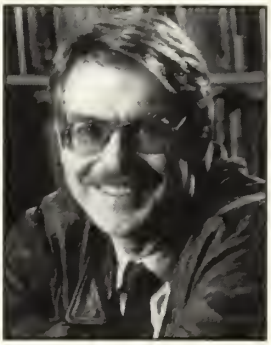

1992 Composer-in-Residence
Tanglewood Music Center

Works available for sale

Opera

A Full Moon in March (1977) ..... Vocal score, 50236490

Orchestra

Concerto for Double Brass Choir and Orchestra (1988) ..... Score, 50481513
Concerto for Piano (1978) ..... Piano reduction, 50236210
The Merchant of Venice, Incidental Music (1971) for string orchestra ..... Score, 50488508
Remembering Gatsby, Foxtrot for Orchestra (1985) ..... Study Score, 50480538
Symphony No. 1 (1981) ..... Study Score, 50480027

Chorus

Ave Maria (1959) for women's chorus a cappella ..... Score, 50481511
Five Songs of Experience (1971) for soloists, chorus, and ensemble ..... Vocal score, 50231780
The Flight into Egypt, Sacred Ricercar (1986) for chorus and ensemble ..... Vocal score, 50480255
He Shall Not Cry (1959) for women's chorus a cappella ..... Score, 50481512
Music When Soft Voices Die (1975) for mixed chorus and harpsichord or organ ..... Score, 50231750
Nunc Dimittis (1975) for men's chorus ..... Score, 50233830

Chamber/Vocal/Solo

Christmas Vespers (1988) for brass quintet and reader (in movement II) ..... Score and parts, 50481660
Two Chorale Preludes for Advent (1987)
The Three Wise Men (1988)
Little Fantasy on "The Twelve Days of Christmas" (1988)
Duo (1961) for flute and piano ..... Score and part, 50488894
Fantasy Duo (1988) for violin and piano ..... Score and part, 50481281
Mirabai Songs (1982) for soprano and ensemble ..... Vocal score, 50480104
Mottetti di Montale (1980) for soprano and piano ..... Vocal score, 50480303
Music for 18 Winds (1986) ..... Score, 50488840
November 19, 1828 (1988) for piano quartet ..... Score and parts, 50481406
Quintet for Winds (1979) ..... Score and parts, 50481208
String Quartet No. 1 (1985) ..... Score and parts, 50480105
String Quartet No. 2 (1987) ..... Score and parts, 50481938
Twilight Music (1985) for horn, violin, and piano ..... Score and parts, 50481373
Variations (1982) for clarinet, violin, and piano ..... Score and parts, 50507640

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1992 FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, *Festival Director*

sponsored by the
TANGLEWOOD MUSIC CENTER

Leon Fleisher, *Artistic Director*
Gilbert Kalish, *Chairman of the Faculty*
John Harbison, *Composer-in-Residence*
Oliver Knussen, *Head of Contemporary Music Activities*
(on sabbatical leave)
Bradley Lubman, *Assistant to John Harbison*

Richard Ortner, *Administrator*
Barbara Logue, *Assistant to Richard Ortner*
James E. Whitaker, *Chief Coordinator*
Carol Woodworth, *Secretary to the Faculty*
Harry Shapiro, *Orchestra Manager*

Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:

Frank Epstein
Norman Fischer
Margo Garrett
Rose Mary Harbison
Dennis Helmrich
Gilbert Kalish
Joel Krosnick
Joel Smirnoff
Alan Smith
Fenwick Smith
Yehudi Wyner

1992 Visiting Composer/Teachers

Jacob Druckman
Steven Mackey
Nicholas Maw
George Perle
Christopher Rouse
Gunther Schuller
Morton Subotnick

The 1992 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra.

Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*
Daniel R. Gustin, *Manager of Tanglewood*

1992 Festival of Contemporary Music
Tuesday, July 28, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

The Fromm Concert at Tanglewood

THE CALIFORNIA EAR UNIT
Dorothy Stone, flute
James Rohrig, clarinets and saxophones
Robin Lorentz, violin, electric violin
Erika Duke-Kirkpatrick, cello
Amy Knoles, percussion, MIDI percussion
Arthur Jarvinen, percussion, electric bass
Gloria Cheng, piano, MIDI keyboards
Rand Steiger, conductor

FREDERIC RZEWSKI (b.1938; TMC '69)	Aerial Tarts (1990)
ROGER REYNOLDS (b.1934; TMC '61)	Transfigured Wind IV (1985)
ARTHUR JARVINEN (b.1956)	MURPHY-NIGHTS (1989) (a coda to "Johnny Sprays")

INTERMISSION

RAND STEIGER (b.1957)	13 Loops (1988)
MORTON SUBOTNICK (b.1934)	All My Hummingbirds Have Alibis (1991)

Yamaha DISKLAVIER, CLAVINOVA, and programmable synthesizers provided by Yamaha Corporation of America and Boston Piano and Organ Company.

Yamaha DX-7 II FD courtesy of Jacob Druckman.

1992 Festival of Contemporary Music
Wednesday, July 29, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

STEPHEN HARTKE
(b.1952)

Wir küssen Ihnen tausendmal die Hände (1991)

JOHN CORIGLIANO
(b.1938)

Fantasia on an Ostinato (solo piano version) (1985)
LORI KAUFMAN, piano

ESA-PEKKA SALONEN
(b.1958)

Floof (Songs of a Homeostatic Homer) (1990)
RAJUL PAREKH, soprano
BRADLEY LUBMAN, conductor

INTERMISSION

YEHUDI WYNER
(b.1929)

Amadeus' Billiard (1991)

FRED LERDAHL
(b.1943; TMC '64, '66)

Imitations (1977-92)
(premiere of the revised version)

1. after J.S. Bach Prelude in C major, WTC I
2. after Chopin Etude, Op. 25, No. 6
3. after Brahms Intermezzo, Op. 116, No. 5
4. after Chopin Etude, Op. 10, No. 7
5. after Chopin Posthumous Etude in A-flat
6. after Chopin Etude, Op. 25, No. 12

CHRISTOPHER ROUSE
(b.1949)

Bonham, for eight percussionists (1989)

Fortepiano after Anton Walter made by Richard Hester, Albany, New York.

Yamaha SY-77 programmable synthesizer provided by Yamaha Corporation Center, New York City.

Baldwin piano

We are proud to represent featured composers
at the 1992 Tanglewood Festival of Contemporary Music

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1992 Festival of Contemporary Music
Saturday, August 1, at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
JOHN HARBISON, DAVID HOOSE, and
DENNIS RUSSELL DAVIES, conductors
PETER SERKIN, piano

CHRISTOPHER ROUSE
(b.1949)

Iscariot (1989)

JOHN HARBISON, conductor

LUIGI DALLAPICCOLA
(1904-75; TMC Composer-in-Residence 1951 and 1952)

An Mathilde (1955)

I. Den Strauss, den mir Mathilde band
II. Keine Messe wird man singen (Gedächtnisfeier)
III. Das ist der böse Thanatos (An die Engel)

YOUMI CHO, soprano
JOHN HARBISON, conductor

ARTHUR BERGER
(b.1912; TMC Composer-in-Residence 1964)

Perspectives II (1985)

DAVID HOOSE, conductor

INTERMISSION

PETER MAXWELL DAVIES
(b.1934)

Threnody for Michael Vyner (1989)

DENNIS RUSSELL DAVIES, conductor

HANS WERNER HENZE
(b. 1926; TMC Composer-in-Residence 1983 and 1988)

Ave Verum (1991; from Requiem)
(United States premiere)

PETER SERKIN, piano
DENNIS RUSSELL DAVIES, conductor

JACOB DRUCKMAN
(b.1928; TMC '48, '49, '50; TMC Composer-in-Residence 1972, 1974, 1977, and 1978)

Nor Spell Nor Charm (1990)
(In memoriam Jan DeGaetani)

DENNIS RUSSELL DAVIES, conductor

The 1992 Festival of Contemporary Music continues tonight at 8:30 p.m. with the Boston Symphony Orchestra's performance of Jacob Druckman's *Summer Lightning*, commissioned to celebrate the 50th anniversary of the Tanglewood Music Center in 1990.

Yamaha DX-7 II FD courtesy of Jacob Druckman.

Baldwin piano

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THE WORLD IN THE EVENING for orchestra
TMC Orchestra performance August 2, 1992

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TMC Kronos Quartet performance July 30, 1992

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and premieres by
Composers in Red Sneakers members
Jean Hasse, Christopher Stowens and Herman Weiss

Monday October 12, 1992, 8:00 p.m.
Jordan Hall at New England Conservatory

1992 Festival of Contemporary Music
Sunday, August 2, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO, JOHN HARBISON,
and BRADLEY LUBMAN, conductors
ROSE MARY HARBISON, violin

SHULAMIT RAN
(b.1949; TMC '63)

Chicago Skyline (1991)

ROBERT SPANO, conductor

OLIVIER MESSIAEN
(1908-92; TMC Composer-in-Residence 1949 and 1975)

Un Vitrail et des Oiseaux (1986)
(performed in memory of the composer)

ROBERT SPANO, conductor

ARNOLD SCHOENBERG
(1874-1951)

Violin Concerto (1938)

Poco Allegro
Andante grazioso
Allegro

ROSE MARY HARBISON, violin
JOHN HARBISON, conductor

INTERMISSION

JOHN GIBSON
(b.1960)

House of the Dreamers (1992)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Commissioning Fund)

BRADLEY LUBMAN, conductor

NICHOLAS MAW
(b.1935)

The World in the Evening (1988)

Lullaby I—Fantasia—partial reprise of Lullaby I—Lullaby II (played without pause)

JOHN HARBISON, conductor

Baldwin piano

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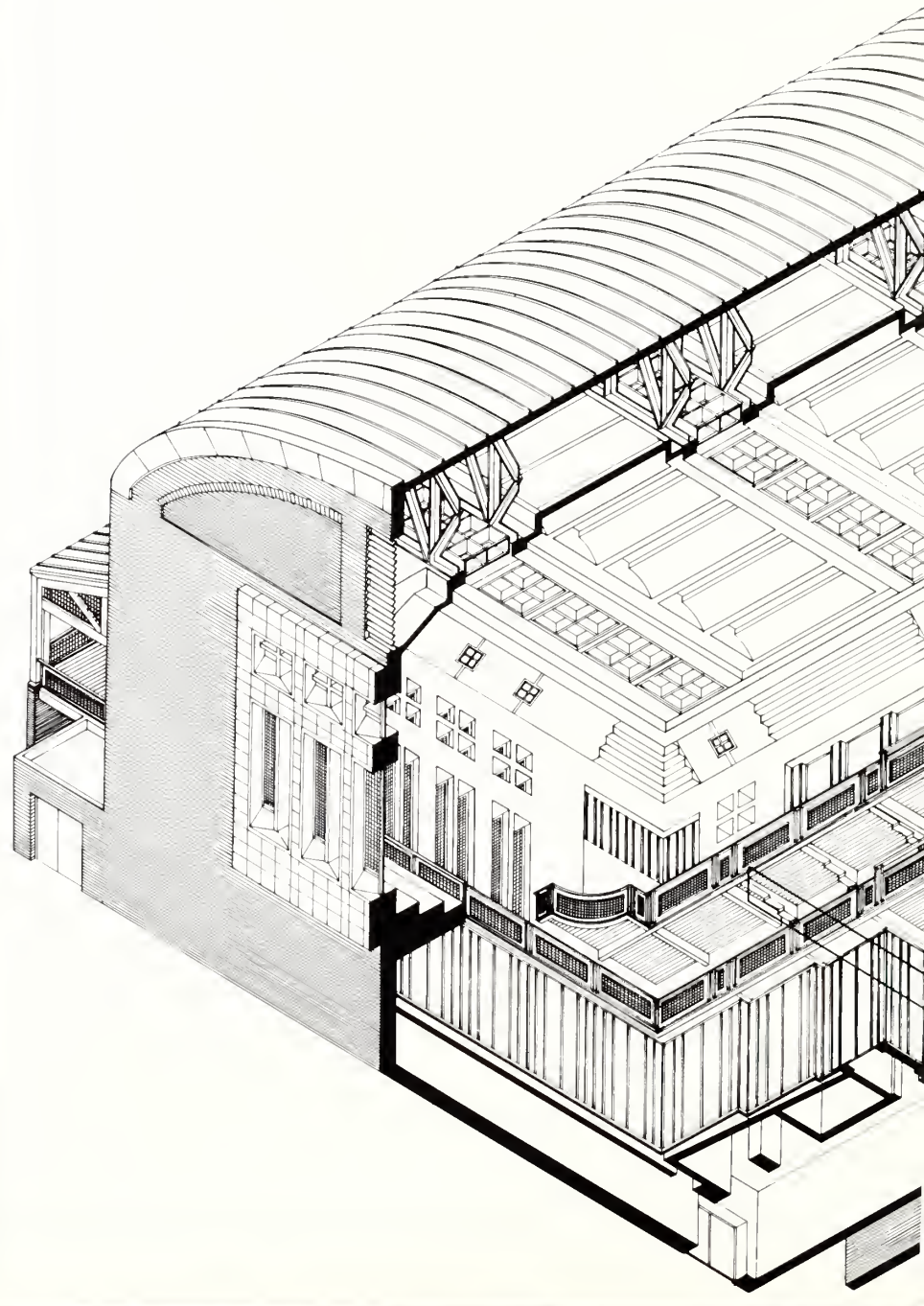

Monday, July 27, 1992 at 8:30 P.M.

JAMES PRIMOSCH
String Quartet No. 2 (After Zurbarán) (1991)

James Primosch was born in Cleveland, Ohio, in 1956 and studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers. In 1984 he was a composition fellow at the Tanglewood Music Center, where he studied with John Harbison. He has written instrumental, vocal, and electronic works that have been played throughout the United States. Primosch is also a pianist active particularly in the realm of contemporary music. He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam and has recorded for CRI, the Smithsonian Collection, and Crystal; he has also worked as a jazz pianist and a liturgical musician. In 1988 he began an appointment as Assistant Professor at the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

Concerning his fifteen-minute *String Quartet No. 2 (After Zurbarán)*, the composer writes:

> The concerts and exhibits of the Cleveland Museum of Art were an important formative influence for me during my student days. So when the invitation came to create a new work celebrating this institution on its seventy-fifth anniversary, I was not only happy to accept, but knew immediately that I wanted to write a piece that would somehow relate specifically to the museum. I decided to make the work a reflection on a painting in the museum's collection: Zurbarán's *The Holy House of Nazareth*. My quartet is not program music in a narrative sense, but rather a kind of meditation that takes its tone from this painting's remarkable integration of intense affect, mysterious repose, and secret geometry.
>
> Besides Zurbarán's painting, the piece is occupied with a purely musical object of contemplation: the hymn tune "Picardy," best known with the text *Let All Mortal Flesh Keep Silence*. This tune permeates the harmonic and melodic life of the quartet, sometimes appearing in a very simple, straightforward fashion, but often hidden amidst more complex structures. I was attracted to the melody for its musical qualities, but later realized that the hymn's text also resonates with the mood of the painting; the words speak of a reverent awe, of "cherubim with sleepless eye," and of the mystery of the Incarnate Word who must suffer: "King of kings, yet born of Mary..."
>
> --James Primosch

STEPHEN JAFFE
Double Sonata (1988-89)

Born in Washington, D.C., in 1954, Stephen Jaffe studied at the University of Pennsylvania, where his teachers included George Crumb, George Rochberg, and Richard Wernick. In 1979 he was a Fellow in composition at the Tanglewood Music Center. He also worked at the Conservatoire de Musique in Geneva, Switzerland, where he received the institution's Premiere Medaille. In 1989, citing his "eloquent and individual voice," Brandeis University awarded him its Creative Arts Citation, and his First Quartet, composed in 1990-91 for the Ciompi Quartet, received the 1991 Kennedy Center Friedheim Award. Jaffe is also active as a pianist and conductor. He now lives in Durham, North Carolina, where he is on the faculty of Duke University.

Jaffe composed his Double Sonata in the fall and winter of 1988-89 on a commission from the Naumburg Foundation. He had recently discovered the "clarity, power, and brilliance" of the two-piano medium when he made a version of his *Four Images* for orchestra in order to make a demonstration tape for conductors. The twenty-minute Double Sonata received its premiere in Alice Tully Hall on June 26, 1989; the performers were Anton Nel and Barry Snyder.

The composer has provided the following statement regarding the piece:

> The Double Sonata was written in the fall and winter of 1988-89. Like *Four images*, which received its orchestral premiere in the spring of 1988, the Double Sonata is cast in four large tableaux, each focusing on a discrete facet of the common material. Another parallel with *Four Images* is the use of antiphony (literally, "sounding in response to") in taking musical advantage of the physical placement of the instruments. In my orchestral work, string, percussion, and harps are divided into left and right choirs, and here the separation of the two pianos gave me similar stimulation.
>
> The first movement has a monumental character overall, contrasting bold and stark music with very long lines. The tempo is mixed but mostly fast. Prominent melodic motives are introduced near the beginning: a descending half-step (C-B) heard between the two pianos as the sonata opens, a kind of fantastic fanfare repeated three times at the climax of the introduction, and a melody characterized by a long and slowly descending shape.
>
> The contrasting second movement is an interlude in fast tempo in which the two pianos' short articulations and rhythmic unisons suggest a kind of joyful chattering dialogue, at times mechanical and playful, at times even manic. The third movement (subtitled "Resonances in memory of V.P. and M.F.") is an elegy in memory of two admired composers, Vincent Persichetti and Morton Feldman, both of whom passed away just before I began working on the Double Sonata. Here I imagined two kindred spirits working in tandem, and my slow-motion music absorbs cadences reminiscent of both their styles into a dual image, as if *Rothko Chapel* met the *Symphony for Strings* in my own dream. Here and elsewhere, I take some advantage of the pianists playing in independent tempos, and the descending half-step mentioned above plays a major role.

An ostinato which crystallized from the final notes of the slow movement is the subject of the final movement. Fanciful in design, this movement progresses from the *moto perpetuo* with which it opens to cadenza-like figures, reminiscent of the first movement, finally bringing the sonata to a close on a strong cadence, resolving the pivotal descending half-step motive upward in favor of the *C* that began the sonata. As in much of my recent music, for this piece I have sought a musical language which is direct but also capable of color and nuance, which can integrate a hint of meringue or a rarefied breath of Feldman, but which is stylistically unified; which is at once capable of reference and imagination.

--Stephen Jaffe

BERTHOLD TUERCKE
Oktett (1989)

Joan Kwuon, violin
Amy Long, viola
Elizabeth Simkin, cello
Jacqueline Pickett, bass
Daniel Spitzer, clarinet
James Rodgers, bassoon
Susanna Drake, horn
Eric Lindblom, bass trombone

Berthold Tuercke was born in 1957 in Hameln, Germany. He studied analysis, counterpoint, and composition with three distinguished teachers of the Schoenberg school: Rudolf Kolisch (University of California, Davis), Felix Greissle (New York), and Leonard Stein (Arnold Schoenberg Institute, Los Angeles). Since 1983 he has lived in Berlin, where he teaches at the Hochschule der Künste; last year the Hochschule selected him to conduct its Boris Blacher Ensemble in Milton Babbitt's *Arie da capo* on a tour to the United States. Since this spring he has been involved with the Bauhaus Dessau, where his music theater cycle *Kafkationen* was recently performed. Tuercke's compositional work has concentrated on chamber music, vocal settings, and music theater. In 1989 the opera in Kiel, Germany, commissioned his chamber opera, *Quartett*, premiered there the following year; it forms the basis of the eleven-minute *Oktett*, as the composer describes:

Oktett was written in 1990 on thematic material from my chamber opera *Quartett*, which uses the same set of instruments. The whole form of *Oktett* is drawn from its first figuration: three chords in the wind instruments accompanied by a pizzicato bass and a quick gesture in the upper strings. From the latter element an agitated character is built around a section of heavy chord formations superimposed by a clarinet solo which, at its climax, is contrasted by a tranquil cello melody transitory to the return of changing motions; here, as in the opening section, at one point the music settles down in a short sequence of a stable rhythmic pattern, as if to calm the musical activity of the whole.

Oktett received the 1990 composition award from the city of Berlin and was premiered in Berlin and Los Angeles in 1991. *Oktett* was written at the request of Leonard Stein, to whom the work is dedicated.

--Berthold Tuercke

OSVALDO GOLIJOV
Yiddishbbuk, Inscriptions for String Quartet (1992)

Osvaldo Golijov was born in La Plata, Argentina, in 1960. He studied with Gerardo Gandini and later with Mark Kopytman at the Rubin Academy of Jerusalem and with Franco Donatoni at Accademia Musicale Chigiana in Siena. In 1986 he came to the United States, where he earned his doctorate at the University of Pennsylvania; his teachers there included George Crumb, Richard Wernick, and Jay Reise. He was a Fellow in composition at the Tanglewood Music Center in 1990, where he studied with Lukas Foss and Oliver Knussen; that year he was awarded the Koussevitzky Tanglewood Composition Prize, the most recent of a series of awards for his work.

In recent years, Golijov has been exploring what he calls the "roots and emanations of different musics," drawing up sound imagery from his own wide-ranging background, including Jewish folk traditions as well as tango and other Latin American genres. These often become the starting point for his writing, though they appear in his work in different stages of transformation, turning into something else entirely or even disappearing altogether, though remaining as the basic ground for the varied textures and musical "behaviors" in his compositions.

Regarding his new work, *Yiddishbbuk: Inscriptions for String Quartet*, composed this year on a joint commission from the Tanglewood Music Center and the Fromm Music Foundation, and receiving its first performance tonight, he writes:

> "A broken song played on a shattered cymbalon." Thus, writes Kafka, begins of *Yiddishbbuk*, a collection of apocryphal psalms, which he read while living in Prague's street of the alchemists. The only remnants of the collection are a few verses interspersed among the entries of his notebooks, and the last lines are also quoted in a letter to Milena: "No one sings as purely as those who are in the deepest hell. Theirs is the song which we confused with that of the angels." Written in Hebrew characters and surrounded with musical notation marks similar to those of the genuine texts, the psalms' only other reference to their music is: "In the mode of the Babylonic Lamentations." Based on these vestiges, these inscriptions for string quartet are an attempt to reconstruct that music.

The movements of the piece bear the initials of persons commemorated in the work. The first movement commemorates three children interned by the Nazis at Terezin who died there; Golijov found them in a photograph taken in that baleful place: Doris Weiserova (1932-1944), Frantisek Bass (1930-1944), and Tomas Kauders (1943-1943). The second movement bears the initials of the writer Isaac Bashevis Singer (1904-1991), and the last movement the initials of Leonard Bernstein (1918-1990).

SCOTT LINDROTH
Stomp (1988)

Julia Grueninger, violin	Melissa Mielens, flute
Dov Scheindlin, viola	Barbara Bishop, oboe
Bridget MacRae, cello	Robert Plane, clarinet
Katsunori Ishii, piano	David Parker, horn
Sarah Catlin, harp	Thomas Kamp, trombone

Scott Lindroth (b. 1958) holds degrees the Eastman School of Music and the Yale School of Music, where he studied composition with Jacob Druckman, Martin Resnick, Warren Benson, Samuel Adler, and Joseph Schwantner. His work has been widely performed in the United States and Europe, with new works to be premiered soon by the Philadelphia Orchestra and the California E.A.R. Unit, among others. *Relations for Rigor*, for six instruments and tape, is included on a new Bang On A Can compilation recording for CRI. He has been on the faculty of Duke University since 1990.

The composer has provided the following commentary:

> *Stomp* was composed for a concert celebrating the 60th birthday of Jacob Druckman and was premiered on May 10, 1988, by Musical Elements, conducted by Robert Beaser. Much of *Stomp* features a single, scherzo-like melodic line played by the entire ensemble. The orchestration of this line consists of closely interlocking figures that are passed from instrument to instrument, giving the music its rhythmic vitality. As the music unfolds, individual instruments gradually take on increasingly independent roles, eventually resulting in a full, exuberant texture near the end of the piece.
>
> --Scott Lindroth

Tuesday, July 28, 1992 at 8:30 P.M.

FREDERICK RZEWSKI
Ariel Tarts

Frederick Rzewski was born in Westfield, Massachusetts, in 1938. He studied at Harvard with Randall Thompson and Walter Piston and at Princeton with Roger Sessions and Milton Babbitt. In 1960 he went to Florence to study with Luigi Dallapiccola, and he has spent most of his time in the last thirty years in Europe. There he participated in the first performances of Stockhausen's *Klavierstück X* and *Plus Minus*. He also taught at the Cologne Courses for New Music. In Rome he co-founded the live electronic music studio Musica Elettronica Viva. He was a Fellow in composition at the Tanglewood Music Center in 1969. In 1977 he became professor of composition at the Liège Conservatory, and he has been a visiting professor at Yale. Many of Rzewski's works draw upon folk or popular melodies, employing them with a drive and intensity designed to project his socialist political concerns. His best-known works include *Attica* (based on the text of a letter from an inmate at Attica State Prison) and *The People United Will Never Be Defeated*.

The composer has provided the following commentary on his piece:

> *Ariel Tarts* was written in February and March 1990 for the California E.A.R. Unit, in response to the group's request for a "rock-out" piece. The title refers to "pie in the sky," i.e. utopian dreams, which are here considered as possessing substance. The form is roughly in two parts (with a semi-improvised cadenza in the middle) and a coda. There are seven players--two winds, two strings, two percussion, and one keyboard--five of whom also speak or sing. The texts, not all of which are comprehensible all of the time, are partly original, partly from various sources, including newspapers (both fixed and variable from day to day) and a little-known poem by Shelley, "Dirge for the Year."
>
> --Frederick Rzewski

Orphan Hours, the Year is dead,
Come and sigh, come and weep!
Merry Hours, smile instead,
for the Year is but asleep.
See, it smiles as it is sleeping,
Mocking your untimely weeping.

As an earthquake rocks a corse
In its coffin in the clay,
So White Winter, that rough nurse,
Rocks the death-cold Year today;
Solemn Hours! wail aloud
For your mother in her shroud.

As the wild air stirs and sways
The tree-strung cradle of a child,
So the breath of these rude days
Rocks the Year.--Be calm and mild,
Trembling Hours, she will arise
With new love within her eyes.

January gray is here,
Like a sexton by her grave;
February bears the bier,
March with grief doth howl and rave,
And April weeps--but, O ye Hours!
Follow with May's fairest flowers.

--Percy Bysshe Shelley

ROGER REYNOLDS
Transfigured Wind IV

Roger Reynolds was born in Detroit, Michigan, in 1934. At the University of Michigan, he studied both physics and music. His musical outlook was shaped by composers in the American experimental tradition, particularly John Cage and Edgard Varèse, both of whom he knew. But he also studied the music of the Second Viennese School with Roberto Gerhard and Ross Lee Finney (who, in turn, had studied with Schoenberg and Berg respectively). He was a Fellow in composition at the Tanglewood Music Center in 1961. Reynolds has been an active composer, teacher, and musical organizer for the last thirty years. He has composed in a wide range of media and forms, including vocal, orchestral, computer, mixed-media, and theatrical works. His *Whispers Out of Time* for string orchestra won the 1989 Pulitzer Prize. Esa-Pekka Salonen will premiere his new *Symphony [The Stages of Life]* with the Los Angeles Philharmonic this coming season. In addition, Reynolds has published two books, *Mind Models* (1975, revised 1992) and *A Searcher's Path, a Composer's Ways* (1988). He has provided the following commentary for his piece:

> In composing *Transfigured Wind IV* (1985), I began with a four-part solo for flute. It was recorded *as performed.* That is, all the directional, musical intelligence that the flutist brought to my composed phrases was captured and became, along with pitch, duration, and dynamics, a part of the *compositional materials.* Once inside the computer, it underwent a host of transformations before re-emerging on a tape.
>
> The four solo flute sections, in the context of an actual performance, function as proposals, each longer and with a new character. To the soloist's proposals, the tape responds with transformations, elaborations of what has been offered. It provides a rather "painterly" montage of the soloist's lines. My aim was to provide unexpected, sometimes otherworldly reflections of and upon the soloist's specifics, elaborations that enlarge the range of the listener's experience of the musical materials.
>
> *Transfigured Wind IV* was premiered in New York, in 1985, by Robert Aitken, who commissioned it. Gratitude is due to my friend Harvey Sollberger, whose playing is the basis for the computer-processed tape. The piece was written at the Computer Audio Research Laboratory at UCSD, and my musical assistant in the project was Richard Boulanger.
>
> --Roger Reynolds

ARTHUR JARVINEN
Murphy-Nights (a coda to "Johnny Sprays") (1989)

Percussionist and composer Arthur Jarvinen (b. 1956) studied at Ohio University and the California Institute of the Arts. His composition teachers include Morton Subotnick, Earle Brown, and Stephen Mosko. He has been an active and well-known new-music percussionist, particularly on the West Coast. From 1978 to 1981 he was a member of the Antenna Repairmen, a trio that produced works combining percussion, poetry, and theater. This has led him into a form of expression that he calls "physical poetry," creating abstract audio/visual works for the stage, using theatrical elements to create evocative images. These are developed and combined in a manner closely related to musical composition. Jarvinen has performed his physical poetry both as a soloist and with the experimental theater group Le Mômo. The composer has provided the following commentary on his piece:

> "Georg Cantor demonstrated mathematically that if an infinite set is removed from an infinite set, and infinite set still remains. The American mathematician Eric Temple Bell pointed out that, by the same reasoning, if a lecturer lectures every night for an infinite number of years, he will not only come to a night when every person in the audience is named Murphy, but he will by sheer chance come to a second such night eventually, and a third... and so on for an infinite number of Murphy-nights..."
>
> --Robert Anson Wilson, *The Widow's Son*
>
> "Rock and roll!"
>
> -- Johnny Winter
>
> Recently I have been composing a lot of instrumental rock tunes. One of these, *Johnny Sprays*, has a coda consisting of two repeated patterns of slightly different lengths. It takes quite a while for the patterns to line up again. This has the effect of making the music sound very familiar, even though you never hear the patterns aligned in the same way. In *Murphy-Nights*, I have used these and similar patterns as backgrounds for the melody, which is developed through a series of cascading canons. I have also included opportunities for improvised solos, another outgrowth of my work in the rock idiom.
>
> The work was commissioned by the Composers Commissioning Program of the Minnesota Composers Forum, funded by the Jerome Foundation.
>
> --Arthur Jarvinen

RAND STEIGER
13 Loops (1988)

Rand Steiger was born in New York City in 1957. During the 1987 and 1988 seasons, he was the first person to hold the position of Composer Fellow for the Los Angeles Philharmonic, with support from Meet the Composer. The Philharmonic has recently commissioned a Concerto for Orchestra, which will be his sixth composition to be performed by the ensemble. In 1981 he co-founded the California E.A.R. Unit, with which he continues to perform as conductor and percussionist. Steiger has traveled and taught in Costa Rica and the Soviet Union. From 1982 through 1987 he was on the faculty of the California Institute of the Arts; he is currently Associate Professor and Vice Chair of the Music Department at the University of California, San Diego.

The composer has provided the following commentary on his piece:

> This piece reflects my recent interest in attempting to create a synthesis of an extended serial pitch syntax with repetitive and transformative techniques usually associated with minimalism. It also brings into direct contrast aperiodic and motoric rhythmic material. Throughout the piece the flute begins looping passages which are taken up by the rest of the ensemble. As the loop texture evolves, the flute assumes the role of soloist, performing more elaborate passages.
>
> All the musicians play into microphones connected to a computer-controlled mixer and signal processor. This allows for a variety of digital effects (delay, flanging, chorusing, reverb, etc.), to be assigned to the instruments at different times throughout the piece.
>
> *13 Loops* was written for the California E.A.R. Unit and is dedicated to the flutist Dorothy Stone. It was commissioned by the Fromm Foundation at Harvard University. Additional assistance was provided by a composer fellowship from the National Endowment for the Arts.
>
> --Rand Steiger

MORTON SUBOTNICK
All My Hummingbirds Have Alibis (1991)

Morton Subotnick was born in Los Angeles, California, in 1933. He attended the University of Denver and then took his master's degree at Mills College, where his teachers included Darius Milhaud and Leon Kirchner. He has been a pioneer in works involving traditional musical instruments and other media, including interactive computer music systems such as the one employed in *All My Hummingbirds Have Alibis*. His 1967 composition *Silver Apples of the Moon* was the first electronic composition to be commissioned expressly for a long-playing record.

All My Hummingbirds Have Alibis is the final work in a ballet trilogy--or rather, "imaginary ballets," though some of them have actually been realized in dance--based on the novels of Max Ernst. The two earlier compositions in the series were *The Key to Songs* (1985) and *And the butterflies begin to sing* (1988). *All My Hummingbirds Have Alibis* received its world premiere at the Santa Fe Chamber Music Festival on July 28, 1991. It was premiered as a ballet at the National Ballet of Canada, with choreography by John Alleyne, in November 1991.

The composer has provided the following commentary:

> *All My Hummingbirds Have Alibis* is in two large sections, each containing two parts--the first slow, the second a huge multi-faceted ritual dance, almost like ballet, containing complex individual words and rhythms, divided into tiny sections. Part I begins with an evocation which establishes the male character; Part II ends with an epilogue, a bit like the evocation, but without the male voice. The music is textured; the cello occupies the deep dark recesses, the flute's role is filigree. The keyboard and mallets comprise the remainder of the orchestra.
>
> *All My Hummingbirds Have Alibis* displays sophisticated computer/performer interaction. I use a sampler, in addition to the technology already employed in *The Key to Songs* and *And the butterflies begin to sing*. The sampler makes possible the addition of three human voices--my own, plus the voices of an actor and an actress--as well as transformed piano, cello, and flute sounds.
>
> Through the "Interactor" software I developed with Mark Coniglio, the computer listens to the piano and mallets (both MIDI instruments), following them and playing its role at the correct time. The computer transforms all the instrumental sounds, controls the mixer and the amplification, and performs the vocal and other computer-generated sounds. Throughout, the text is literally played by the mallet and keyboard players.
>
> The vocal text is from Max Ernst's "A Young Girl Dreams of Taking the Veil," which has no story, but deals surrealistically with the relationship between feminine and masculine forces. The male voice begins with the words, "Rise. Follow me, dear child." He continues: "I will you my head, and my arms that have touched thunder." Here he is transferring power--perhaps sinister? perhaps malignant? to her. The woman says, "Ah. My hand has touched clouds." Here, the power of thunder is juxtaposed with the beauty and tenderness of clouds. He rebukes her: "Your hand

is twisting fire, war, disease." It is almost as if we are brought into a battle of power and anger vs. beauty and tenderness, and there is something of a "happy ending." Her last utterances are "The sky is falling into my heart" and "The earth is soft and warm," followed by a slow instrumental epilogue.

Special software (INTERACTOR) was written and developed by Marc Coniglio under my supervision. The software resides in the Mac II computer and contains:

1. its own music part
2. the musicians' part
3. instructions for the mixer
4. instructions for the digital sound modules (Yamaha tx802 and the emaxII sampler).

Based on the performance of the musician(s) it is listening to, the computer controls the mixer and the sound modules while playing its own part.

--Morton Subotnick

The California EAR Unit

Founded in 1981, the California EAR Unit is the Ensemble-in-Residence at the Los Angeles County Museum of Art, where they present an annual series of four programs in addition to a series at the California State University of Los Angeles. Widely recognized for its dedication to the creation and performance of new music, the eight-member ensemble has performed throughout the United States and Europe and has recorded for Nonesuch, Crystal, and New Albion Records, which has just released the group's newest CD.

Special thanks to K.A.T. Midi Controllers, Ramsa/Panasonic, Opcode Systems, Dr. "T", Yamaha International, and Zoom Corporation.

Wednesday, July 29, 1992 at 8:30 P.M.

STEPHEN HARTKE
Wir küssen Ihnen tausendmal die Hände (1991)

Sarah Roth, violin	Ivan Garcia, clarinet
Ori Kam, viola	Suzanne George, horn
Sophie Willer, cello	Yaron Rosenthal, fortepiano

Born in Orange, New Jersey, in 1952, Stephen Hartke studied with James Drew at Yale, George Rochberg at the University of Pennsylvania, and Edward Applebaum at the University of California at Santa Barbara. He lives in Los Angeles, where he is Assistant Professor of Composition at the University of Southern California. He has been composer-in-residence with the Los Angeles Chamber Orchestra and is now completing a year in Rome at the American Academy, as recipient of the Prix de Rome.

Hartke's nine-minute instrumental sextet with the elaborate German title is a Mozart tribute. *Wir küssen Ihnen tausendmal die Hände* means "We kiss your hands a thousand times"; it was the conventional close to the letters Mozart wrote his father when he was touring with his mother during the ill-fated journey to Mannheim and Paris, where she died. The work was premiered by an ensemble drawn from the Los Angeles Chamber Orchestra on November 1, 1991. The work is cast in a single movement as a long-breathed arch; the instruments of the ensemble--string trio, fortepiano, horn, and clarinet--all represent something in the minds of most listeners to Mozart's music. The use of a historical version of the piano, rather than a modern concert grand, already suggests the sound world of Mozart's day, and the featured role of the clarinet brings to mind the autumnal quintet and concerto that Mozart composed for that instrument in the last years of his life.

About the Instrument:

The fortepiano made by Richard Hester was modeled after an original of Anton Walter with a five octave (63 note) range of FF-g3. Walter (1756-1826) is considered to be one of the most innovative fortepiano makers of the Viennese Classical period.

The Walter instrument represents a typical fortepiano at the end of the 18th century: a wooden (spruce) structural frame, soft iron and brass wire, and small leather-covered hammers and dampers. These instruments have a knee lever to raise the dampers (corresponding to the right damper pedal on a modern piano) and a "moderator" stop for a special solo effect. The sound of the fortepiano differs from that of the modern piano in various ways: a faster rate of decay, more defined damping and articulation and variations in registral color. Because of these differences, the fortepiano offers more and different expressive possibilities than its modern counterpart.

All of Haydn, Mozart, and Beethoven through Op. 53 can be played on this instrument.

JOHN CORIGLIANO
Fantasia on an ostinato, for solo piano (1985)

John Corigliano (b. 1938) achieved early recognition as one of the most talented younger American composers. He grew up in an intensely musical household (his father was concertmaster of the New York Philharmonic) and attended the Manhattan School of Music and Columbia University. His teachers have included Otto Luening, Vittorio Giannini, and Paul Creston. As this list might suggest, his style is generally conservative, though he has experimented in various eclectic ways with diverse musical traditions, emphasizing tonal harmonies in a style that is often markedly lyrical. His recent symphony, composed during his term as composer-in-residence of the Chicago Symphony and premiered by that orchestra, and his opera, *The Ghosts of Versailles*, commissioned by the Metropolitan Opera for its centennial and premiered last winter, undoubtedly reach a high-water mark in his work. His film score for *Altered States* (1980) received an Academy Award nomination.

The Fantasia on an Ostinato was commissioned as a set piece for the Seventh Van Cliburn International Piano Competition; it is dedicated to Sheldon Shkolnik. The composer has provided the following commentary:

> *Fantasia upon on Ostinato* is based on a famous repetitive passage by Ludwig van Beethoven (Symphony No. 7, second movement). That music is unique in Beethoven's output because of a relentless ostinato that continues, unvaried except for a long crescendo and added accompanimental voices, for over four minutes. Beethoven's near-minimalistic use of this material and my own desire to write a piece in which the performer is responsible for decisions concerning the durations of repeated patterns led to my first experiment in so-called minimalist techniques.
>
> I approached this task with mixed feelings about the contemporary phenomenon known as minimalism, for while I admire its emphasis on attractive textures and its occasional ability to achieve a hypnotic quality (not unlike some late Beethoven), I do not care for its excessive repetition, its lack of architecture, and its overall emotional sterility.
>
> In *Fantasia on an Ostinato* I attempted to combine the attractive aspects of minimalism with convincing structure and emotional expression. My method was to parallel the binary form of the Beethoven Seventh Symphony ostinato by dividing the *Fantasia* into two parts. The first explores the rhythmic elements of the ostinato as well as the harmonic implications of its first half. The second part develops and extends the ostinato's second half, transforming its pungent major-minor descent into a chain of harmonies over which a series of patterns grows continually more ornate. This climaxes in a return of the obsessive Beethoven rhythm and, finally, the appearance of the Beethoven theme itself.
>
> --John Corigliano

ESA-PEKKA SALONEN
Floof (Songs of a Homeostatic Homer) (1990)

Johan Stern, cello — Susan Warner, clarinet
Tina Toglia, piano — Ben Freimuth, contrabass clarinet
Robert Schulz, percussion — Reiko Uchida, synthesizer
Rajul Parekh, soprano

Esa-Pekka Salonen was born in Helsinki, Finland, in 1958. He is well-known as a busy and talented young conductor who is about to take over the music directorship of the Los Angeles Philharmonic. But he is also a composer who studied first at the Sibelius Academy in Finland and then with Franco Donatoni and Niccolo Castiglioni in Italy. *Floof* was premiered by the soprano Sarah Leonard and the London Sinfonietta under the composer's direction on May 2, 1990, in Queen Elizabeth Hall, London. The American premiere took place on April 15, 1991, with the composer conducting the Los Angeles Philharmonic New Music Group; Lisa Saffer was the soprano soloist. The text of the work comes from *The Cyberiad* by the Polish science fiction writer Stanislaw Lem. The composer has provided the following commentary:

> *Songs of a Homeostatic Homer* is the story of a machine that learns to be a poet: onomatopoeia becomes poetry. The machine coughed and spluttered and spewed and never ran properly without going wrong--a smart kick helps the electro-troubadour just like any other domestic appliance.
>
> Work on composing the piece proceeded in an austere cybernetic atmosphere over a synthesizer in the summer, at Sipoo, where certain delicate species of bird were reported all of a sudden to have headed south, for no apparent reason.
>
> Try as I might, I could not prevent a drop of true nostalgia from seeping in among the crazy jingles.
>
> We are but human.
>
> Or should I say, we are but machines.
>
> A work such as this could only be dedicated to the members of the Toimii Ensemble, to the restless souls with whom I shared my most horrific childhood memories.
>
> --Esa-Pekka Salonen

"Phlogisticosh. Rhomothriglyph.
Floof."

Pev't o'tay merlong gumin gots.
Untle yun furly pazzen ye,
Confre an'ayzor, ayzor ots,
Bither de furloss bochre blee!

Mockles! Fent on silpen tree,
Blockards three a-fenning,
Mockles, what silps came to thee
In thy pantry dreaming?

Seduced, the shaggy Samson snored,
She scissored short. Sorely shorn,
Soon shackled slave. Samson sighed,
Silently scheming,
Sightlessly seeking,
Some savage, spectacular suicide.

Come let us hasten to a higher plane,
Where dyads tread the fairy fields of
Venn,
Their indices bedecked from one to n,
Commingled in an endless Markov chain.

Come, every frustrum long to be a cone,
And every vector dreams of matrices,
Hark to the gentle gradient of the
breeze:
It whispers of a more ergodic zone.

In Riemann, Hilbert or in Banach space
Let superscripts and subscripts go
their ways.
Our asymptotes no longer out of phase,
We shall encounter, counting, face to
face.

I'll grant thee random access to my
heart,
Thou'll tell me all the constants of
thy love;
And so we two shall all love's lemmas
prove,
and in our bound partition never part.

For what did Cauchy now, or
Christoffel,
Or Fourier, or any Boole or Euler,
Wielding their compasses, their pens
and rulers,
Of thy supernal sinusoidal spell?

Cancel me not--for what then shall
remain?
Abscissas, some mantissa, modules,
modes,
A root of two, a torus and a node:
The inverse of my verse, a null domain.

Ellipse of bliss, converge, O lips
divine!
The product of your scalars is defined!
Cyberiad draws nigh, and the skew mind
Cuts capers like a happy haversine.

I see the eigenvalues in thine eye,
I hear the tender tensor in thy sigh.
Bernoulli would have been content to
die,
Had he but known such...

Floof!

from The Cyberiad by Stanislaw Lem
©The Continuum Publishing Corp.

YEHUDI WYNER
Amadeus' Billiard (1991)

Timothy Summers, violin	Jean Cortese, bassoon
Jeremy Gershfeld, viola	Luiz Garcia, horn
Michiko Tsuzuku, bass	Margaret Smythe, horn

Yehudi Wyner was born in 1929 in Western Canada, but grew up in New York City. He came from a musical family; his father, Lazar Weiner, was the preeminent composer of Yiddish art song, as well as a notable creator of liturgical music for the modern synagogue. Wyner was trained early as a pianist and composer. After graduating from Juilliard with a diploma in piano, he studied at Yale and Harvard with Richard Donovan, Paul Hindemith, and Walter Piston. In 1953 he won the Rome Prize, which enabled him to spend three years at the American Academy in Rome, composing, playing, and traveling. Upon his return to America, he launched into an active career as solo pianist, chamber musician, collaborator with notable singers and instrumentalists, conductor of various chamber and vocal ensembles, and especially as composer and teacher.

He has composed in a wide range of genres, including many compositions created for his wife, Susan Davenny Wyner; these include *Intermedio* (1976), a lyric ballet for soprano and orchestra, *Fragments from Antiquity* (1978-81) for soprano and orchestra, and *On This Most Voluptuous Night* (1982) for soprano and chamber ensemble.

Since 1968 he has been keyboard artist for the Bach Aria Group. He taught at Yale for fourteen years, then at SUNY Purchase, where he was also Dean of the Music Division. He is currently Walter W. Naumburg Professor of Composition at Brandeis and a visiting professor at Harvard. In the spring of 1991 he was composer-in-residence at the American Academy in Rome. In addition he has been on the chamber music faculty of the Tanglewood Music Center since 1975.

The composer has provided the following commentary:

> Last year the violinist Ida Kavafian asked me to write a piece for Bravo! Colorado, her summer music festival in Vail, Colorado. The music of Mozart was the focus of the festival, and Ida's idea was to commission four composers to write short pieces that might reflect or complement the specific work of Mozart to be performed at each concert. My new piece was to be coupled with Mozart's Divertimento in D, K.205, which is scored for two horns, bassoon, violin, viola, and bass, and I decided to use the same orchestration as a starting point. My next step was to immerse myself in the Divertimento, the first movement in particular, and to extract from Mozart's elegant discourse certain elements, chosen perhaps for their simplicity and obviousness: rhythmic figures, characteristic articulations, melody shapes, significant intervals. With these elements I allowed myself to compose freely, with minimal reference to the "Classical style.". Mozart loved games, but playing musical games with Mozart is a dangerous, even fatal business. Probably it is best to watch him play, then turn to other sports whose rules and conventions he knew nothing about.
>
> *Amadeus' Billiard* begins with Mozart's Adagio opening to the Divertimento. My most difficult task was inventing a plausible transition from Mozart to Wyner. I decided to take the quickest route, much like Alice falling through the rabbit hole to Wonderland, except that here we are falling *from* Mozart's Wonderland.

Among games, Mozart loved billiards above all. The title of my brief confection--it runs about five minutes--has to do with the notion that it bounces off Mozart's work in order to make its modest points.

--Yehudi Wyner

FRED LERDAHL
Imitations (1977/1992)

Matthew Dane, viola Catherine Ransom, flute
Ellen Ritscher, harp

Fred Lerdahl was born in Madison, Wisconsin, in 1943. He studied at Lawrence University, Princeton, and Tanglewood, where he was a Fellow in composition in 1964 and 1966; in the latter year he won the Koussevitzky Composition Prize. He has taught at Harvard and Michigan and is currently Professor of Music at Columbia University. He has been composer-in-residence at the Marlboro Music Festival, IRCAM in Paris, the Wellesley Composers Conference, and the American Academy in Rome. Prominent among his compositions are *Eros* for mezzo-soprano and chamber ensemble (performed by the BSO-affiliated ensemble Collage in 1979), two string quartets, *Waltzes* for violin, viola, cello, and bass (performed by the Boston Symphony Chamber Players in 1990), *Chords* for orchestra and *Beyond the Realm of Bird* for small orchestra, both premiered by the Tanglewood Music Center Orchestra (in 1974 and 1985, respectively), *Fantasy-Etudes* for small ensemble, *Cross-Currents* for orchestra, and *Waves* for chamber orchestra.

The composer has provided the following commentary on his piece:

Imitations, a set of six virtuosic etudes for flute, viola, and harp, was originally composed in 1977 for the now defunct Orpheus Trio. Although the group played the work expertly and toured with it during 1979-81 (under the title *Six Etudes*), its technical difficulties proved a barrier to wider dissemination. Early in 1992, I revised it, keeping the musical sense of the original but simplifying the instrumental writing where possible.

At the time I started *Imitations*, I had been working out ideas for what was to become Ray Jackendorff's and my book, *A Generative Theory of Tonal Music*, which models musical listening from the perspective of cognitive science. Certain tonal pieces filled my mind and led to urges to create them anew. So, following the lead of Robert Lowell's volume of poems by the same name, I based each etude on a classical piece: the Bach C-major Prelude (WTC I), Chopin Etude, Op. 25/6, Brahms Intermezzo, Op. 116/5, Chopin Etude, Op. 10/7, Chopin posthumous Etude in Ab, and Chopin Etude Op. 25/12. I systematically changed the exemplar's surface while maintaining its structural relations in accordance with the theory.

The result sounds anything but theoretical. Even if part of the fun of listening to the work is to hear the sources through the transformations, awareness of the models is not essential, for the etudes comprising *Imitations* are fully reinvented in my own idiom.

--Fred Lerdahl

CHRISTOPHER ROUSE
Bonham (1988)

Fredrik Bjorlin, Daniel Florio, Brian Jones,
Ian Craig McNutt, *Larry Rosenberg, *Leonard Sakofsky,
Robert Schulz, Joseph Tompkins, percussion

*Member, BUTI

Born in Baltimore in 1949, Christopher Rouse studied composition with Richard Hoffmann and Randolph Coleman at Oberlin, privately with George Crumb, and then with Karel Husa and Robert Palmer at Cornell, where he completed his doctorate in 1977. He taught at the University of Michigan and then moved to the Eastman School in 1981. His studies with George Crumb were marked by the atmospheric delicacy characteristic of that composer. But, deciding that "the best composer of Crumb's music is Crumb," he turned in quite a different direction, as exemplified by first well-known work, *The Infernal Machine* (1981), a five-minute workout for full orchestra with large percussion ensemble, in a style that the composer describes as "harsh, brutal, violent, hysterical." In the years since the completion of the score, Rouse has continued to attract interest with successive works of great impact, including commissions from the orchestras of Rochester, St. Louis, Minnesota, and Philadelphia. He was composer-in-residence for the Baltimore Symphony Orchestra from 1986 to 1989. His Symphony No. 1 received the 1988 Kennedy Center Friedheim Award. It is relevant to the present occasion to note that, according to The New Grove Dictionary of American Music, Rouse "introduced the first course on rock music to receive full accreditation from a leading American school of music."

Bonham, for a percussion ensemble of eight players, was commissioned by the New England Conservatory of Music through funds provided by the Massachusetts Arts Council; it is dedicated to Frank Epstein. The work, lasting about five and a half minutes, was completed in Fairport, New York, on November 13, 1988. The composer provides the following explanation of the piece:

> The work is an ode to rock drumming and drummers, most particularly Led Zeppelin's legendary drummer, the late John ("Bonzo") Bonham. The core ostinato of the score, played by the drum set, is taken from Led Zeppelin's "When the Levee Breaks," although there are references to other Led Zeppelin songs as well, such as "Custard Pie" and "Royal Orleans." In addition, two other sources are cited: The Butterfield Blues Band ("Get Yourself Together") and Bo Diddley, whose adoption of the traditional "hambone" rhythm added so much to the distinctive style of his material and to the general ethos of early rock and roll.
>
> --Christopher Rouse

Please note that Bob Ostertag's *All the Rage* was inadvertently omitted from the listing in the printed program book; it will be performed after Peter Sculthorpe's *Jabiru Dreaming*.

TERRY RILEY
Sunrise of the Planetary Dream Collector (1981)

Terry Riley was born in Colfax, California, in 1935. He studied composition with Robert Erickson at San Francisco State College and later attended the University of California at Berkeley, where he received his M.A. in 1961. He began working as an original member of the San Francisco Tape Music Center and from 1963 in Paris at the ORTF recording studios. It was through working with the manipulation of tape sounds--and particularly short loops of musical material repeated over and over as the background of a piece--that he developed his stylistic trademark: a steady pulse, over which melodic phrases are reiterated, gradually changing stress or evolving varied modal or harmonic patterns through the course of several repetitions. In 1964 he composed his most famous work, *In C*, for any number of melodic instruments, each of which plays through 53 melodic motifs, repeating each one freely over a steady piano pulse. The result is a constant interplay of multiple canons, in which each performer decides how to fit into the whole. *In C* became one of the first well-known works of the school known as minimalism, linked with such composers as LaMonte Young, Philip Glass, and Steve Reich. In recent years the technique has moved from the work of a small minority, a radical opposite of total serialism, to a more prominent position as a number of composers have adopted gestures and approaches into works that do not employ a pure minimalist approach.

For a number of years Riley stopped notating his compositions, preferring to create them in performance, using techniques adapted from the recording studios for live, multiple tracking. In the late 1970s, Riley and Kronos became acquainted during a residence at Mills College. Since 1981 he has composed a number of works on commission from Kronos (beginning with *G-Song*, *Remember This O Mind*, and *Sunrise of the Planetary Dream Collector*. Kronos has previously performed Riley's *Conquest of the War Demons* in a concert at this festival.

Like *In C*, the score of *Sunrise of the Planetary Dream Collector* grows out of interdependent modules. Each performer is permitted to return to a module after playing a different one, thus allowing for a variety of approaches in a piece that is nonetheless written out. "The way I envision it," Riley comments, "is that the work should always be able to be reformed or reconstructed. Even though it's a written score, it is very much like what you'd have with a jazz head arrangement."

The compositional process of *Sunrise* involved Kronos; Riley rehearsed unedited material with the players while he was writing the piece, and their interpretations and suggestions influenced its final form. The title offers the composer's whimsical notion that there might be a collector who came around every day on the planet and collected all dreams so that they could be redistributed the next day.

JOHN ZORN
The Dead Man (1990)

A native of New York, John Zorn (b.1953) has been involved in a wide variety of ways with experimental artists of the Lower East Side. He played a number of different instruments before studying saxophone and composition at Webster College in St. Louis. With a background that includes classical, jazz, and rock, Zorn has developed a music that is as inclusive as that of any musician going, a reflection of the present-day availability (through travel and recording) of music from all parts of the world and all periods of music history. He divides his life between New York and Tokyo, and expresses his admiration for ability of Japanese culture to borrow and mirror other cultures.

His own music tends to be built of "moments" assembled in a free-wheeling narrative, a kaleidoscopic whirl of rapidly-changing sounds, both traditional and thoroughly non-traditional. The speed of change has been, to some extent, inspired by the fast-moving pace of the scores composed to accompany the great animated cartoons--especially Warner Brothers' cartoons of three or four decades ago, with scores by Carl Stalling, whom Zorn equates with Stravinsky for his ability to compose a piece from disparate musical elements. The surreal quality of those short films demanded an equal suspension of disbelief in the accompanying music. Zorn maintains that the score alone, heard without the visual image that called it forth, is like entering a new dimension. "You are constantly being thrown off balance, yet there is something strangely familiar about it all."

The composer notes, "In some sense it is true that my music is ideal for people who are impatient, because it is jam-packed with information that is changing very fast." John Zorn has dedicated *The Dead Man* to Robert Mapplethorpe. It was commissioned for the Kronos Quartet by Lincoln Center and the Beigler Trust.

PETER SCULTHORPE
Jabiru Dreaming (1990)

Peter Sculthorpe was born in Launceston, Tasmania, in 1929 and now lives in Sydney. He took his degree in 1951 from the University of Melbourne, where he had already won the J. M. Steele Composition Prize at the age of 17. He studied in Oxford with Edmund Rubbra and Egon Wellesz from 1958 and returned to Australia in 1961, where he joined the music department of Sydney University. He has also taught at Yale and the University of Sussex. His work list includes two rather extensive cycles of compositions, *Irkanda* I, II, III, and IV, for various ensembles, and *Sun Music* I, II, III, and IV for orchestra, the first of which is a result of his interest in Tasmanian aboriginal culture ("Irkanda" is the aboriginal word for "far-away place"), and it has to do with a quality of contemplation in many of his compositions, alternating with timbral inventiveness in the various *Sun Music* pieces. After 1965 his contact with ethnomusicology at Sydney interested him in the indigenous music of east Asia and the Pacific, in particular the scales and gong sounds of Bali, which form the sound world for the String Quartet No. 8 (1969), which Kronos has previously performed in this Festival. *Jabiru Dreaming* was commissioned by Musica Viva Australia for the Kronos Quartet, to whom it is dedicated.

The composer has provided the following commentary on his piece:

> Early in 1989, I made my first visit to Kakadu National Park, in the north of Australia. Looking out across the great floodplains there, I could see abandoned sites of early white settlement, the Arafura Sea, Torres Strait, and, in my imagination, the islands of Indonesia. The musics of these places, and of Kakadu itself, fused in my mind. It was inevitable that I should write a handful of works inspired by the visit. They are inter-related, if not always thematically, at least in their tempi, for they tend to be ritual-like and quick.
>
> My eleventh string quartet, *Jabiru Dreaming*, is one of these works. In two movements, the first marked *Deciso*, contains rhythmic patterns found in the indigenous music of the Kakadu area. It also suggests the gait of the *jabiru*, a species of stork. The second movement, marked *Amoroso*, stems from my belief that Australia is one of the few places on earth where one can honestly write straightforward, happy music. While both movements employ similar subsidiary material, the second movement takes an Aboriginal chant as its point of departure. This chant was transcribed by a member of a French exploratory expedition in 1802.
>
> The work takes its name after a rock formation near the East Alligator River in Kakadu. This rock is regarded as sacred, but there is nothing forbidding about it: on the contrary, in some way it seems to beckon and welcome.
>
> --Peter Sculthorpe

BOB OSTERTAG
All the Rage (1992)
text by Sara Miles
reading by Eric Gupton

Composer/synthesist Bob Ostertag was born in New Mexico in 1957; he has performed throughout the United States, Western Europe, and Russia, and worked as a journalist in Central America. He currently composes and writes in the San Francisco Bay Area. After studying at the Oberlin Conservatory, Ostertag moved to New York, where he became a central figure in the "downtown" music scene, frequently playing with Fred Frith, John Zorn, Eugene Chadbourne, and others. *All the Rage* was written for Kronos. The commissioning of *All the Rage* was made possible by a grant from Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

The composer has provided the following commentary on his piece:

> *All the Rage* was developed from a recording I made of a riot in San Francisco in October, 1991, which followed California Governor Pete Wilson's veto of a bill designed to protect gays and lesbians from discrimination.
>
> First I sifted through the recording and isolated those sections that to my ear suggested music. Some of these involved screaming, whistles, or windows being smashed. Two were based on

slogans chanted by the crowd ("We're not going back" and "Queers fight back"). Two more were based on individual voices (one shouting "Go for it," and several people yelling "Burn it," as the California state office building caught fire.) I then developed these fragments into full musical structures through various digital editing techniques, and added the text. Kronos' parts were developed directly from the recorded material. In some cases, this took the form of a minutely detailed transcription of the pitch inflections of the recorded sounds. In other sections, the process from tape to string parts was more complex, and the relationship between the two less obvious.

Much of the peculiar sound of this music comes from the whistles that many lesbians and gays carry as a basic self-defense tool, and which emerged from peoples' pockets by the hundreds during the riot. (A recent survey estimates that over one million hate-motivated assaults against queer people take place in the U.S. every year.) The whistles used by the Kronos Quartet are provided by Community United Against Violence, a San Francisco-based organization which assists victims of queer-bashings.

All the Rage is part of a trilogy of compositions about anger, grief, and joy. The work about grief, *Sooner or Later*, was completed in 1990 and based on recordings from El Salvador. The final piece, on joy, has yet to be written.

All the Rage is for Vernon, Julio, Jo, Mickey, Matt, Phil, Victor, Bruce, Manuel, Jerry, Vince, Diane, Tim, Raul, and Gregory.

--Bob Ostertag

Libretto for *All the Rage*

The first time someone said queer and I knew they meant me. I'm swinging a stick as I walk past the stoop, eating a popsicle, glancing up and the world breaks open with the single word exploding out of the sentence, my life sentence, the wrong thing I did somehow, the wrong thing I am, queer.

The first time someone I know was killed for it. Back before most of the men I know were dying, Vernon's down by the river one evening and a guy drives by with a semi-automatic rifle and opens fire, screaming, "Faggots die." The first time someone really tries to kill me. With a knife like they tried to kill Julio, a baseball bat like they did Jo, a bottle like Mickey, a two by four like Matt, a fist and a fist, and a fist and a foot and a fist.

The first time I watched a friend die. Back when only some government doctors knew what was spreading and they kept quiet. Phil lying by the window scared and surprised, and the priest says Victor can't come in because he's not family. The first time I think this can't keep on happening, maybe I should die too. Like Bruce in the hospital on his last birthday, thirty-one, in a wheelchair with a party hat and a useless IV drip. Manuel mad, spitting blood in the kitchen, because he can't afford the drugs. Jerry going blind and the insurance company cancels his policy. Vince going blind and his folks refuse to talk to him. Diane tossing in pain and no one will hold her hand. Tim

[Please turn the page quietly]

propped up in the waiting room, Raul starving at home, Gregory in the back seat of a car, racing, racing towards his death. The first time I say I love you to a man I haven't said it to before. And I'm mad that it took this long, and I'm queer as hell, and I can feel my heart beating again, just like the first time, beating. Beating and breaking and beaten and breaking and beaten and beaten and breaking and beating, beating, beating.

STEVEN MACKEY
Physical Property (1992)

Born in West Germany in 1956, Steven Mackey, now an assistant professor of music at Princeton, was trained as a guitarist and lutenist. He has received the Kennedy Center Friedheim Award, a Charles Ives Scholarship, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. *Physical Property* is Part III of a triptych for quartet and electric guitar called *Fables with Three Tasks*, which also includes *On the Verge* and *Troubadour Songs*. The three parts may be performed together, and parts II and III may be performed separately. *Physical Property* was written for and is dedicated to the Kronos Quartet, and was commissioned by the Schleswig-Holstein Music Festival.

The composer has provided the following commentary:

> From the first time I heard a string quartet, I wanted to combine that ensemble with the electric guitar (my childhood companion). Soon after that, I heard Kronos play and I realized that this piece need not be a clash between the quartet's tradition of German masterpieces and the guitar's mother tongue--Rock 'n' Roll. Perhaps such obvious conflicts and syntheses do not interest me because I feel I have already reconciled my quintessentially American "crash and burn" adolescence with the decade of my 20s, spent immersing myself in European "high culture." Besides, like Groucho Marx, who wouldn't join any club that would have him as a member, I tend to lose interest in ideas that I can think of. That is, packaged textures and routine dichotomies that I can sit at a desk and imagine at will don't fascinate me as much as the things I uncover when I allow the piece to take me farther and farther into its own strange world. The peculiar landscape of these movements, with its microtonal pitch inflections, quirky textures, and kaleidoscopic transitions, seems to mitigate the distinctions between electric guitar and the "real" strings. Chances are that the Ivy League college professor and the guy that wheels prune trays into a California drying shed would have plenty of common ground if they found themselves together on Pluto.
>
> *Physical Property* is the most direct of the three pieces for guitar and quartet. It is about the action and energy necessary to perform it. It does things. It is an adventure, constantly getting into trouble, its texture in frequent danger of collapse, but somehow it manages to invent a way out, to face a new threat. The lines are sharp, biting, and full of piss and vinegar. Unlike *On the Verge* and *Troubadour Songs*, *Physical Property* taps into the macho "pop" energy of the electric guitar and the virtuoso tradition of flashy fiddle playing.
>
> --Steven Mackey

HENRYK MIKOLAJ GÓRECKI
Quartet No. 2 -- *Quasi una fantasia* (1991)

Among the most accomplished of the Polish composers who came to prominence in the 1950s, H. M. Górecki himself came rather late to music, beginning his formal studies in 1952 at the age of nineteen. He worked with Boleslaw Szabelski at the Katowice Conservatory (1955-60); he also studied in Paris with Messiaen. Already in 1960 he received first prize in the competition of the Polish Composers Union. His music is among the most original to have emerged in the third quarter of the century--often iconoclastic, but communicating a startling emotional intimacy.

"The evolution of Górecki's musical language was been a consistent search for the truthful expression of his musical roots," writes Adrian Thomas, adding that, for Górecki, "Poland's musical past, its church and its folk culture [are]..the unchallengeable rock on which both his and his country's identity and true heritage are founded."

Górecki's first string quartet for Kronos, *Already It Is Dusk*, was written in 1988. *Quasi una fantasia* was commissioned for the Kronos Quartet by the Beigler Trust, Lincoln Center for the Performing Arts, and the Kosciuszko Foundation.

--Program Notes by Steven Ledbetter, incorporating material provided by the Kronos Quartet

KRONOS QUARTET

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Joan Jeanrenaud, cello

In the past twelve years, the Kronos Quartet has emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression. The Quartet's extensive repertoire ranges from Bartók, Webern, and Ives, to Charles Mingus, John Cage, and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley and John Zorn, Kronos commissions new works from today's most innovative composers and mines the wealth of musical cultures around the world, extending its reach as far as Uganda, Australia, Japan, Argentina, and the former Soviet Union.

Kronos performs annual concert seasons in San Francisco, Los Angeles, and New york, and tours extensively with more than 100 concerts each year. The Quartet produces its own radio series, *Radio Kronos*, broadcast throughout the country, and records exclusively for Elektra/Nonesuch.

Saturday, August 1, 1992 at 2:00 P.M.

CHRISTOPHER ROUSE
Iscariot (1989)

Born in Baltimore in 1949, Christopher Rouse studied composition with Richard Hoffmann and Randolph Coleman at Oberlin, privately with George Crumb, and then with Karel Husa and Robert Palmer at Cornell, where he completed his doctorate in 1977. He taught at the University of Michigan and then moved to the Eastman School in 1981. His studies with George Crumb were marked by the atmospheric delicacy characteristic of that composer. But, deciding that "the best composer of Crumb's music is Crumb," he turned in quite a different direction, as exemplified by his first well-known work, *The Infernal Machine* (1981), a five-minute workout for full orchestra with large percussion ensemble, in a style that the composer describes as "harsh, brutal, violent, hysterical." In the years since the completion of the score, Rouse has continued to attract interest with successive works of great impact, including commissions from the orchestras of Rochester, St. Louis, Minnesota, and Philadelphia. He was composer-in-residence for the Baltimore Symphony Orchestra from 1986 to 1989. His Symphony No. 1 received the 1988 Kennedy Center Friedheim Award.

The composer has provided the following commentary on his piece:

> *Iscariot* was completed in Fairport, New York, on July 18, 1989. The work was commissioned by the Saint Paul Chamber Orchestra in association with the Los Angeles Chamber Orchestra and the New Jersey Symphony, and its commissioning was funded by a grant from the Meet the Composer Consortium Commissioning Program. It is scored for an orchestra consisting of one flute (doubling piccolo), one oboe, one English horn, one clarinet, two bassoons, one trumpet, three horns, celesta, percussion (two players), and strings.
>
> The title is of course derived from the name of Judas Iscariot, the famous betrayer of Jesus in the New Testament, although beyond this there is no biblical program to the work. *Iscariot* is at once both my most autobiographical score to date and my most ritualized. Though the music is continuous, the piece is nonetheless highly sectionalized into a pattern of alternating strophes and antistrophes in the ancient Greek dramatic tradition, the five strophes featuring the strings while the four antistrophes utilize the celesta in combination with various wind or (in the final antistrophe) percussion instruments. In essence there is no overall development of musical materials in any traditional fashion but rather a series of related but dissimilar commentaries derived from numerological symbols, though in no sense does this work employ the twelve-tone system or any other technique reminiscent of it. Somewhat hidden in the antistrophes are references to the chorale "Es ist genug"--used so powerfully by Bach in his cantata *O Ewigkeit, du Donnerwort*--but the famous opening chords of the chorale emerge clearly at the conclusion of the fifth strophe. The tempo of *Iscariot* is slow throughout its 11½ minute duration, and the general tone of the music is intense

but dolorous--the heading "con passione" at the beginning of the score might well be a watchword for the piece as a whole.

Iscariot is dedicated "in friendship and with admiration" to John Adams.

--Christopher Rouse

LUIGI DALLAPICCOLA
An Mathilde

Luigi Dallapiccola was born in Pisino d'Istria, Italy, in 1904, and died in Florence in 1975. He is best known as the Italian composer who introduced twelve-tone techniques into Italian music, but his style developed in gradual stages from neo-Classicism to his own exceptionally sensitive language influenced by Webern. Throughout his life he never lost a typically Italianate love of lyricism that characterizes his music in whatever style he was writing at the time. He also never lost his interest in languages and literature. He spoke five languages, knew extended passages of *The Divine Comedy* by heart, and chose texts from some of the world's great poets. He actually set Goethe's and Heine's poems in German and Machado's in Spanish, while still returning again and again to his own Italian tradition of lyric poetry.

He composed the cantata *An Mathilde* ("To Mathilde") in 1955 for soprano and small orchestra on a commission from Southwest German Radio of Baden Baden; the work was first heard at the Donaueschinger Musiktage on October 16, 1955; Magda László was the soprano, and Hans Rosbaud conducted the orchestra of the Southwest German Radio. Dallapiccola chose three poems by Heinrich Heine, a writer beloved of the romantic composers; but he chose texts not employed by the composers of the last century, a remarkable series dealing with intimations of mortality and the poet's feelings for his French wife, Mathilde.

The first poem juxtaposes the image of flowers--an age-old symbol of the transitoriness of life--with thoughts of death. Dallapiccola ranges his tone-row into a melody accompanied by sensitive harmonies derived from the sequence. Dallapiccola sets the second poem, in which Heine imagines his wife visiting his grave with a friend, in an elaborately canonic counterpoint (soprano echoed by cello echoed by clarinet, etc.) The final poem opens with a musical image of the gallop of Thanatos, the Angel of Death, on his pale horse, but as Heine pleads with the angels to watch over his Mathilde after he is gone, Dallapiccola brings back the delicacy of the opening song to close the cantata.

I.

Den Strauss, den mir Mathilde band
Und lächelnd brachte, mit bittender
Hand
Weis' ich ihn ab--Nicht ohne Grauen
Kann ich die blühenden Blumen schauen.

Sie sagen mir, dass ich nicht mehr
Dem schönen Leben angehör,
Dass ich verfall dem Totenreiche,
Ich arme unbegrabne Leiche.

Wenn ich die Blumen rieche, befällt
Mich heftiges Weinen--Von dieser Welt
Voll Schönheit und Sonne, voll Lust und
Lieben,
Sind mir die Thränen nur geblieben.

The bouquet that Mathilde bound for me,
and smiling brought, with pleading
hand,
I reject it--Not without a shudder
can I gaze on the blooming flowers.

They tell me that I no longer
belong to life's beauty,
that I succumb to death's realm,
I, poor unburied corpse.

When I smell the flowers, powerful
weeping seizes me--Of this world
full of beauty and sunshine, full of
joy and love,
only tears remain to me.

II.

GEDÄCHTNISFEIER

Keine Messe wird man singen,
Keinen Kadosch wird man sagen,
Nichts gesagt und nichts gesungen
Wird an meinen Sterbetagen.

Doch vielleicht am solchem Tage,
Wenn das Wetter schön und milde,
Geht spazieren auf Montmartre
Mit Paulinen Frau Mathilde.

Mit dem Kranz von Immortellen
Kommt sie, mir das Grab zu schmücken,
Und sie seufzet: "Pauvre homme!"
Feuchte Wehmut in den Blicken.

Leider wohn ich viel zu hoch,
Und ich habe meiner Süssen
Keinen Stuhl hier anzubieten;
Ach, sie schwankt mit müden Füssen.

Süsses, dickes Kind, du darfst
Nicht zu Fuss nach Hause gehen;
An dem Barrieregitter
Siehst du die Fiaker stehen.

MEMORIAL DAY

No mass will be sung,
no Kaddish will be said,
nothing said and nothing sung
on the day of my death.

But perhaps on such a morning,
when the weather is fair and mild,
my wife Mathilde will go walking
in Montmartre with Paulina.

With the wreath of evergreens
she'll come to deck my grave,
and she'll sigh, "Pauvre homme!"
with moist sadness in her glances.

Unfortunately I live much too high,
and I have for my sweet one
no chair to offer here;
Ah, she sways on tired feet.

Sweet, chubby child, you may
not go home on foot;
At the city gate
you'll see the cabs waiting.

III.

AN DIE ENGEL

Das ist der böse Thanatos,
Er kommt auf einem fahlen Ross;
Ich hör den Hufschlag, hör den Trab,
Der dunkle Reiter holt mich ab--
Er reisst mich fort, Mathilden soll ich lassen,
O, den Gedanken kann mein Herz nicht fassen!

Sie war mir Weib und Kind zugleich,
Und geh ich in das Schattenreich,
Wird Witwe sie und Waise sein!
Ich lass' in dieser Welt allein
Das Weib, das Kind das, trauend meinem Mute,
Sorglos und treu an meinem Herzen ruhte.

Ihr Engel in den Himmelshöhn,
Vernehmt mein Schluchzen und mein Flehn:
Beschützt, wenn ich im öden Grab,
Das Weib, das ich geliebet hab';
Seid Schild und Vögte eurem Ebenbilde,
Beschützt, beschirmt mein armes Kind, Mathilde.

Bei allen Tränen, die ihr je
Geweint um unser Menschenweh,
Beim Wort, das nur der Priester kennt
Und niemals ohne Schauder nennt,
Bei eurer Schönheit, Huld und Milde,
Beschwör ich euch, ihr Engel, schützt Mathilde.

--Heinrich Heine

TO THE ANGELS

That is the wicked Thanatos,
he comes on a pale horse;
I hear the hoofbeat, hear the trotting,
the dark rider comes to take me--
He drags me off, I must leave Mathilde,

Oh, my heart cannot grasp that thought!

She was to me both wife and child,
and when I go into the realm of shadow,
she'll become both widow and orphan!
I leave alone in this world
the wife, the child that, trusting my courage,
rested carefree and loyal on my bosom.

You angels in the heights of heaven,
hear my sobbing and my pleas:

Protect, when I am in a desolate grave,
the woman that I loved;
be shield and guardian to your image,
Protect, shelter my poor child, Mathilde.

By all the tears you have ever
wept over our human lot,
By the word that only the priest knows,
and never says without a shudder,
by your beauty, grace, and gentleness,
I pray you, angels, protect Mathilde.

--translation by Steven Ledbetter

ARTHUR BERGER
Perspectives II (1959/1985)

Arthur Berger was born in New York in 1912, and began composing while in his teens. He received his first formal instruction at New York University. During the early '30s, he became involved with the active new-music life in New York (Ives, Varèse, Copland), and in 1935 he moved to Boston to study at the Longy School of Music and earn his M.A. at Harvard, where his teachers included Walter Piston. From 1937-39, he studied in Paris with Boulanger. He has taught at Mills College (where he also studied with Milhaud). In 1943 he began an active period as music critic for the Boston Transcript and later the New York Sun. He was a co-founder and editor of Perspectives of New Music (beginning in 1962). He has a rare gift for writing clearly and accurately about complex musical topics; in addition to his journalistic criticism, his writings include a book on Aaron Copland (which remains the best piece of writing about Copland's music), some of the earliest articles on Ives, and a seminal study of Stravinsky's pitch organization. He moved to Brandeis University in 1953 and remained there until his retirement; he is now Irving Fine Professor Emeritus. During his years at Brandeis, he was founding editor of the journal *Perspectives of New Music*. In 1964 he was composer-in-residence at the Tanglewood Music Center (when it was still called the Berkshire Music Center). In 1979 he joined the faculty of the New England Conservatory.

The influence of Stravinsky and Schoenberg played formative roles in Berger's music, and he is often described as a Stravinskyan neo-classicist for his music before 1957 and as a serialist since then, though in fact he has never been doctrinaire; his work has a special concern with musical space, vertical and horizontal, with a generally spare texture and careful, wide-ranging octave displacements.

The composer has provided the following commentary on his work:

> In its original form, *Perspectives II* was the middle movement of a Chamber Concerto for orchestra commissioned by the Fromm Foundation, which also sponsored the periodical *Perspectives of New Music*, of which I was founding editor. Indeed, the premiere of the concerto took place at the New School for Social Research in New York the same year (1962) in which the first issue of *PNM* appeared. (The concerto had been completed in 1959.) When I decided in 1985 to revise the concerto, it occurred to me that my conception for the concerto was so thoroughly identified with my state of mind in founding *PNM* that it would appropriate for the new version of the concerto to reflect this in the title. There are several reasons for undertaking the revision. I thought the movements would be better as three short works and that not all of them were orchestral. *Perspectives III* is for piano four-hands and *Perspectives I*, still in progress, is for small chamber group. *Perspectives II* may be played either by sixteen players or, with slight adaptation, by an orchestra of moderate size, as at this concert.
>
> But my main reason for the revision is that I have never been satisfied with some of the results of the most rigorous precompositional planning that I have ever attempted. I worked with numbers that systematically determined the octave position

of pitch classes over a wide range, and while often I found what I consider surprisingly good ideas by this method, at other times I did not. But within the atmosphere of the period in which the work was originally composed, I felt duty bound to follow all the dictates of the precompositional plan. In the 1980s, when I was far enough away from the imperatives that had kept me from exercising the judgment of the ear, I could make choices that I had not made before. In the revision I was still concerned, as I was in the original, in exploiting the sonorous possibilities of registral space.

--Arthur Berger

PETER MAXWELL DAVIES
Threnody for Michael Vyner (1989)

Peter Maxwell Davies was born in Manchester, England, in 1934; in 1987 he was knighted for his services to music, becoming Sir Peter Maxwell Davies. He studied at the Royal Manchester College of Music, where he was part of a brilliant class that included Harrison Birtwistle, Alexander Goehr, and pianist John Ogdon. Throughout his career, he has managed to combine conducting activities with composing, though nowadays he tends to divide his year into sections devoted just to one or the other at any given time. Along with Harrison Birtwistle, he was an organizer and director of the Pierrot Players, then of their successor, The Fires of London, with which he was associated from 1971 until the ensemble's dispersal. In addition, he has taught at several levels, including grammar school, where his experiences making music with children had an important effect on one aspect of his output, the creation of imaginative and challenging scores especially for young performers, including an entire series of operas designed to be played and sung by performers of grade school or high school age. In 1980 he became director of the Dartington Summer School of Music, a center for young contemporary composers.

In the late 1960s, Davies' music became more intensely and explicitly theatrical, though he continued to interpret the past in terms of our own times. Many of his works from that time on were conceived for the extraordinary virtuosos of the Pierrot Players and The Fires of London, with elements of staging required by the compositions themselves and often involving the instrumentalists in the action as well as singing actors. The best-known of these works are *Eight Songs for a Mad King* and *Vesalii Icones* (both 1969).

Since 1970, Maxwell Davies has lived in a lone habitation on the island of Orkney off the northern coast of Scotland, a move that substantially shaped his musical vision while seeming scarcely to have interfered with his performing life. His creative output has remained prolific and extraordinarily varied, ranging from works for school children to compositions for the major orchestras. (He composed his Symphony No. 2 for the Boston Symphony's centennial and *Orkney Wedding with Sunrise* for the centennial of the Boston Pops.)

Many of his early works bear a constructive and cerebral relationship to music from distant times; a large number of his works employ thematic materials from the enormous repertory of melodies known as plainchant (from his *St. Michael Sonata* for seventeen winds and brass instruments and *Alma redemptoris mater* for six wind instruments, both composed in 1957, right up to

recent scores). The *Threnody for Michael Vyner*, in fact, is based on a plainsong melody, *Cor meum et caro mea exultaverunt in Deum vivum* featuring an elegiac song for the oboe. The work was composed immediately after the death of Michael Vyner on October 19, 1989, and performed on October 25 at Glyndebourne, Sussex, by the London Sinfonietta under the composer's direction.

The composer provided the following statement:

> In the autumn of 1989 I was working at Glyndebourne conducting performances of Mozart's *Le Nozze di Figaro*. It was during this time that we had word of the death of Michael Vyner, who was the manager of the London Sinfonietta, which also happened to be working in Glyndebourne at the same time.
>
> As I had collaborated with Michael over a period of many years on several projects, and being an enormous admirer of his work for the London Sinfonietta, and for his work for new music in general, I felt that I wanted to write a piece for Michael which the London Sinfonietta could play immediately. This *Threnody* is that work, and I conducted the London Sinfonietta in its first performance, at Glyndebourne, six days after Michael's death.
>
> --Peter Maxwell Davies

HANS WERNER HENZE
Ave Verum (1991)

Hans Werner Henze was born in Gütersloh, Westphalia, in 1926; he now lives near Rome. He demonstrated his musical interests at an early age, though this led to family tensions at a time (the late '30s) when politics rather than the arts inevitably dominated German family life. He began to compose at about the age of twelve, even before he had begun systematic instruction. When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear complex musical combinations mentally. After the war he began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s he became an eager participant in the summer courses offered at Darmstadt by René Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera.

Unlike his near contemporary Karlheinz Stockhausen and other young composers of the time, such as Pierre Boulez, Henze has never sought innovation as a primary goal. Though he has drawn from the twelve-tone system, he has also composed in the classical forms and the traditional genres of symphony, concerto, and opera. He places special emphasis on vocal qualities even in his instrumental music. ("Singing," Henze has said, "is, quite simply, the manifestation of life.")

In 1953 Henze left Germany and settled in Italy, first near Naples, later closer to Rome. He has written successful operas, including *Elegy for Young Lovers* (to an original libretto by W. H. Auden and Chester Kallman, performed here at Tanglewood in 1988), and a still-growing series of symphonies.

By the late 1960s and throughout much of the 70s, Henze's music took on an urgently political cast in theatrical pieces and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. He has accepted a commission from the Boston Symphony Orchestra for a new orchestral piece.

The impetus to compose a large-scale Requiem came with the death, in 1989, of Michael Vyner, longtime artistic director of the London Sinfonietta, which regularly gives the most stimulating performances in London's busy musical life, with a strong emphasis on new music. For a special London Sinfonietta concert given in Vyner's memory, Henze wrote the *Introit*, the first movement of a large-scale composition still in progress. It was premiered by the London Sinfonietta with Oliver Knussen conducting and Paul Crossley as the piano soloist. For that performance, the composer provided the following note:

> This is the first section of a wordless, purely instrumental Requiem I have begun to write in memory of my dear friend, Michael Vyner, who for over twenty years was a faithful and loyal supporter of my work. Michael's early death is a symbol for me of much loss and solitude, and I mourn him deeply.
>
> --Hans Werner Henze

The *Introit* was heard in this Festival two years ago, and the closing movement, *Agnus Dei* last year, both with Peter Serkin as the soloist. This year, we offer another movement--the title of which has an obvious Mozartian reference, since *Ave verum corpus* is not part of the standard Requiem, but was a text set by Mozart in the last months of his life. Henze's eight-minute *Ave verum* received its premiere in London on December 11, 1991 (significantly, just six days after the two-hundredth anniversary of Mozart's death); Paul Crossley was again the soloist, and the composer conducted the London Sinfonietta. As in the past two years, this movement receives its American premiere here.

JACOB DRUCKMAN
Nor Spell Nor Charm (1990)

Jacob Druckman was born in Philadelphia in 1928. He began an active musical life early, studying piano and violin, as well as playing trumpet in jazz ensembles. By the age of fifteen he was already composing, and in the summer of 1949, he studied composition at Tanglewood with Aaron Copland. That fall he entered the Juilliard School, where he worked with Vincent Persichetti, Peter Mennin, and Bernard Wagenaar, returning to Tanglewood for a second summer with Copland in 1950. Following further studies in Paris, he joined the faculty at Juilliard, where he taught from 1956-1972. Following four years on the faculty of Brooklyn College, he became chairman of the composition department and director of electronic music at Yale.

Many of his works in the 1950s were for small instrumental ensembles, often with voice. He began to get interested in electronic music in the early

1960s and by 1965 he became associated with the Columbia-Princeton Electronic Music Center. In 1972 his orchestral piece, *Windows*, received the Pulitzer Prize; since then he has written extensively and successfully for orchestra.

Nor Spell Nor Charm, a seventeen-minute work for chamber orchestra, was commissioned by the Los Angeles Chamber Orchestra, Orpheus, and the Saint Paul Chamber Orchestra, supported by a grant from the National Endowment for the Arts. The composer conducted the first performance in Los Angeles on March 2, 1990.

The work's title is a conscious reminder of a song, *Nor Spell*, that Druckman composed in March 1989 as a gift to the late mezzo-soprano Jan DeGaetani and her husband, oboist Philip West, shortly before the couple's twentieth anniversary. The project of creating "songs for Jan and Phil" was conceived by their daughter, Francesca West Watson, when the family learned, in the winter of 1988-89, that an illness from which Jan DeGaetani had suffered stoically and quietly for two years was full-fledged leukemia. A number of composers who were particularly close to Jan DeGaetani were invited to compose a song for mezzo-soprano with the accompaniment of oboe or English horn, so that the entire work could be performed by the two dedicatees. The singer's illness prevented her from performing them before her death that September 15. Last winter a group of colleagues and former students of Jan DeGaetani gave a series of three concerts in New York in tribute to the memory of this remarkable singer and extraordinary human being; at that time, five of the gift songs, including *Nor Spell*, received their world premiere, sung by Milagro Vargas, with Philip West.

In the meantime, Jacob Druckman had used the material in a chamber orchestra work composed not long after the death of Jan DeGaetani and dedicated to her memory. *Nor Spell Nor Charm* extend and elaborates the original song, which, in Shakespeare's *Midsummer Night's Dream*, is the lullaby of the fairies, who cast a charm around the sleeping Titania to prevent harm coming to "our lovely lady." The original text of the song, which underlies the instrumental work, is as follows:

> You spotted snakes with double tongue,
> thorny hedgehogs, be not seen;
> Newts, and blind-worms, do no wrong;
> come not near our fairy queen.
> Philomel, with melody
> sing in our sweet lullaby;
> Lulla, lulla, lullaby;
> lulla, lulla, lullaby.
> Never harm
> nor spell, nor charm
> come our lovely lady night;
> So, good night, with lullaby.

Program notes compiled and edited by Steven Ledbetter

Chamber Orchestra

First violins
Lisa K. Ferguson
Olaf-Torsten Spies
Michael Arlt
Julia Grueninger
Hisako Takahashi
Sonia Jun
Patricia Ahern
Susan Hytken
Milana Reiche
Alicia Huang

Second violins
Sarah Clendenning
Rebecca Rhee
Jorge Avila
Anna Kim
Kyra Humphreys
Hilary Walther
Jane Price
Kristine Kolbinger
Christina Hunting
Madoka Suzuki

Violas
Stefan Schmidt
Irene Haverkamp
Joli Wu
Joanna Mendoza
Yang Yu
Ori Kam

Cellos
Eric Gaenslen
Johan Stern
Felix Wang
Sofia Zappi
Sophie Willer
Eric Kutz

Basses
Anthony Manzo
Owen Lee
Michiko Tsuzuku
Kaufman

Flutes
Gen Shinkai
Catherine Ransom

Oboes
Eric Olson
Stephanie Shapiro

Clarinets
Ilya Shterenberg
Ivan Garcia
Daniel Spitzer

Saxophones
*J. Michael Leonard

Bassoons
Shawn Mouser
John Ruze

Horns
Suzanne George
Margaret Smythe
Oto Carrillo

Trumpets
Larry Knopp
Christian Ferrari
Kurt Dupuis

Trombones
Darren Acosta
Joel Borrelli

Percussion
Fredrik Bjorlin
Daniel Florio
Brian Jones
Ian Craig McNutt
Robert Schulz
Joseph Tompkins

Harp
Sarah Catlin

Piano
John Root
Paul Zdanowicz-Wyse

Celesta
Lori Kaufman

Synthesizer
Reiko Uchida

*guest artist

Sunday, August 2, 1992 at 10:00 A.M.

ANDRZEJ PANUFNIK
String Sextet, *Train of Thoughts* (1991)

Brynn Albanese, Sae Shiragami, violins
Marka Gustavsson, Amy Long, violas
Susannah Chapman, Rebecca Thornblade, cellos

Andrzej Panufnik was born in Warsaw, Poland, in 1914 and died in England in 1992. He grew up in a musical family. His father was a distinguished maker of stringed instruments, and his mother, a lady of English origin, was a violinist and composer. He began composing--a sonatina for piano--at the age of nine. After five years of studies at the State Conservatory in Warsaw, from which he graduated with distinction, he studied conducting with Weingartner in Vienna. Later he pursued his studies further in Paris (briefly with Nadia Boulanger) and London. At the outbreak of World War II he returned to his native Warsaw and remained there throughout all of the extraordinary difficulties suffered by its inhabitants at the hands of the Nazis on the one hand and the Soviets on the other. In that atmosphere of violently opposing forces, it was unsafe to attract the attention of either side, but under a pseudonym he wrote patriotic Polish songs and participated as a pianist in underground and charity concerts, which were forbidden. The catastrophic Warsaw uprising of 1944, when the Poles expected Stalin's army to help them throw off Nazi control, saw the Russian army slow its advance upon the city while the inhabitants of Warsaw were massacred by the Germans; this struggle in turn left the German forces depleted and unable to face the Russians, who moved in when the slaughter was finished. The event was a personal catastrophe to Panufnik as well: every note of his music composed up to that time was destroyed in the fires, and his only brother, a member of the Polish Underground, died in the fighting. Later he was to reconstruct a few of those early compositions, among them the *Tragic Overture*, dedicated to his brother's memory.

After the war, Panufnik obtained prestigious conducting positions in Cracow and Warsaw and once again began composing actively. The growth of socialist control of the arts in post-war Poland found Panufnik in a highly equivocal position: his music was frequently chosen to represent Poland in performances abroad, but was attacked at home as "formalist" and "alien to the great socialist era." Among these was his *Sinfonia Rustica*, one of the major works of his Polish years. Inspired by native Polish art and based, in part, on fragments of folk themes, it would seem to be highly "appropriate" for a nationalistic composition; indeed, the score was awarded the first prize in the 1949 Chopin Competition in Warsaw. But that was the time of the Stalinist crackdown on artists who were deemed to be insufficiently close to the party line, and in that same year the General Secretary of the Soviet Composers' Union decreed, "This work has ceased to exist!"

More and more unwilling to accept "official" intervention in the creation of works of art, Panufnik finally left his homeland in July 1954. When he was ordered home after conducting a concert in Zurich, he went instead to England, where he was granted political asylum. He became a naturalized English citizen and refused, even after attaining wide recognition for his work, to return to Poland while it was under Communist domination. He lived long enough, however, to return several times in his last years, to great acclaim as a leading Polish composer of our time.

For the last three decades of his life, Panufnik devoted himself almost totally to composition (one of his major works, Symphony No. 8, subtitled *Sinfonia Votiva*. was composed for the centennial of the Boston Symphony Orchestra). Panufnik was never a devotee of any compositional "system"; his music ranges widely in mood and character, yet there is never any doubt that it is the product of a contemporary sensibility. He admires the dictum of

Alexander Pope (whose poetry he has set to music and who lived--two centuries ago--near Panufnik's own home on the Thames): "Order is Heavn's first law." His music is always carefully controlled from the outset, even planned in strict geometrical terms. But the precompositional plan does not become a strait-jacket to the imagination; rather, it provides the framework within which the artist can move with complete freedom.

At the same time, his music seems always to have behind it an underlying "impulse," composed with an expressive goal in mind--and even a moral goal. His music responds to the ethical questions of our day and our century. His music, which has at its core a basically religious viewpoint, combines the melodic and rhythmic gestures of his native Poland with formal systems that reflect the Catholic intellectual tradition of his background, and in so doing aims to express our highest aspirations and the deepest feelings.

The fifteen-minute string sextet is one of Panufnik's last compositions; he provided the following commentary:

> The work could almost be subtitled"Train of Thoughts"--but only in a double sense, for such a train may indeed be set in motion by the very sensation of rail-travel, and especially by the hypnotic continuity of the wheel-rhythm. In the Sextet there is likewise a constant "wheel-rhythm," together with a three-note cell (F-B-E) which continually rotates and is continually transposed and reflected; meanwhile the "train of thoughts" passes through a variety of feelings and emotions, ranging from the slow and tranquil to the rapid and agitated.
>
> --Andrzej Panufnik

GEORGE PERLE
Sonata a cinque (1986)

Sarah Roth, violin — Susan Warner, clarinets
Duow Fonda, cello — Eric Lindblom, bass trombone
Tina Toglia, piano

George Perle was born in Bayonne, New Jersey, in 1915. He has been three times composer-in-residence at Tanglewood (1967, 1980, 1987). Perle was signally honored a few years ago by the almost simultaneous awarding of the Pulitzer Prize in composition and a MacArthur Fellowship. Without question he has arrived at the level of senior master among American composers, one who has confronted directly the basic problem of twentieth-century music: how to bring order out of the chaotic welter of harmonic possibilities available to a composer today, and how to use the expanded language to achieve the kind of expressiveness that music has always aimed at.

Perle has attacked the problem most immediately in his compositions, but he has also, along the way, produced some of the most illuminating analyses of twentieth-century music ever written, analyses that have in turn opened up ideas to be pursued in new compositions. Head and heart thus join forces in the service of expression. Understanding of the past creates approaches for the present and future.

Ironically for many years Perle's analytical work--especially his superb studies of Alban Berg--were better known than his music, so that he was widely regarded as a "theorist who also composes." But he has always seen himself--and is now generally recognized--as "a composer who also theorizes." In his mind, analysis is simply part of his work as a composer, the primary benefits appearing in his own music.

A youthful chance encounter with the score of Alban Berg's *Lyric Suite* changed the young composer's life, for it revealed some clues to a consistent treatment of chromatic harmony in a way that could be more broadly applied than was recognized by either the disciples or the opponents of Berg's teacher Arnold Schoenberg. At the time it was generally held that Berg's music represented a falling away from the "pure" method of Schoenberg, a reversion to tonality, at least in spots, and therefore, perhaps, a failure of the intellect (though scarcely of the heart).

Perle's years of study of the music of Berg (he also found time to write about music by many other composers from the fourteenth-century master Machaut onward) demonstrated that Berg's music had an intellectual consistency of a very high order, even as it moved many listeners generally unsympathetic to twelve-tone techniques. Perle has taken ideas learned from these studies and extended through his own composition, to come up with the notion of "twelve-tone tonality," as he titled his most technical book.

The very idea of saying "twelve-tone" in the same phrase as "tonality" seems a contradiction in terms. But each Perle composition defines its harmonic universe in such a way that the harmonies will offer the possibility of shaping the piece, of developing patterns of tension and relaxation, of cross-reference within the piece--just as the harmonies (and melodies and rhythms) of older music have always done. And it is precisely music's ability to build and grow, to project a shape into the mind of the listener, and then to confirm or deny the anticipated shape that creates the particular expressive reaction that music gives us.

Perle composed the *Sonata a cinque* between March 2 and July 4, 1986, on a commission from bass trombonist Donald Taylor for the 92nd Street Y in New York. The bass trombone is rarely found in chamber music, so naturally a piece composed for that instrument will take on a particular color and character, with the bass trombone functioning often as a leading or predominating voice in the ensemble that also includes clarinet in A (doubling with bass clarinet), violin, cello, and piano.

The four movements, running in all about fifteen minutes, give something of the impression of the old *sonata da chiesa*--without the remotest suggestion of historical pastiche--in a layout that suggest the typical slow-fast-slow-fast pattern of the Baroque genre. The opening movement, *Initial*, is songful, largely homophonic, with the bass trombone voice--though it appears at the bottom of the texture--predominating in the sound. The second movement, *Perpetual Motion*, is a game of steady eighth notes; a rondo-like pattern alternates between passages in which the bass trombone marks the eighth-note pulse with a string of repeated notes and contrasting sections with the pulse broken up among the five instruments, all of which sing more lyrical melodies, but never missing an eighth-note iteration in one voice or another. The longest movement, *Chorales and Diversions*, alternates the four melody instruments (clarinet, violin, cello, and trombone) in a sustained, homophonic "chorale" with faster sections of more varied activity, "diversions" led by the piano; as the movement progresses, the sections of "chorale" and "diversion" are intercut more and more frequently. The final *Dance* provides a lively, even light-hearted, conclusion to the work.

SCOTT WHEELER
Shadow Bands (1990)

Robert Chiu, violin — Daniel Panner, viola
Julian Hersh, cello

Scott Wheeler was born in 1952; he studied at Amherst College, the New England Conservatory, and Brandeis University; his teachers have included Virgil Thomson, Arthur Berger, and Lewis Spratlan. He teaches at Emerson College in Boston and is the artistic director of Dinosaur Annex New Music Ensemble, now in its eighteenth season. This season he will also conduct productions of two contemporary operas with the Opera Lab of Boston. In addition to his concert music--including a short opera entitled *The Construction of Boston*, commissioned by the John Oliver Chorale, and a tribute to his teacher Virgil Thomson, *Before Sleeping*, premiered last season by the Pro Arte Chamber Orchestra of Boston--Wheeler has written music for films, plays, and dance. He also writes regularly for Fanfare Magazine and the Boston Phoenix.

The composer has provided the following commentary on his piece:

> In *Shadow Bands* for violin, viola, and cello, I set out as if to write a divertimento, though I expected the music to wander into stranger woods, as it did. The title *Shadow Bands* is borrowed from an excellent book of short stories by Jeanne Schinto. Shadow bands are a somewhat mysterious phenomenon associated with a solar eclipse. In this often sunny string trio, there are similarly mysterious shadows, as well as, perhaps, shadows of the various "bands" in which I so happily wasted much of my musical youth.
>
> The work is in a single ten-minute movement, beginning with repeated cluster-chords that are marked "cool and detached." Toward the middle of the piece, the music warms or melts, becoming both more lyrical and more contrapuntal. In the final section, the opening clusters return in a dancing rhythm, followed by a lyrical coda played without vibrato.
>
> *Shadow Bands* was written for the Washington Square Contemporary Music Series, which premiered it in 1991.
>
> --Scott Wheeler

JOHN HARBISON
Due libri (1980; arranged for ensemble 1992)

Melvin Chen, violin — Karla Kvam, flute
Dov Scheindlin, viola — Jessie Cooper, oboe
Elizabeth Simkin, cello — Robert Plane, clarinet
Jacqueline Pickett, bass — Ben Freimuth, bass clarinet
David Parker, horn
Margaret Lattimore, mezzo-soprano

John Harbison was born in Orange, New Jersey, in 1938, and lives in Cambridge, Massachusetts; this summer he is the Composer-in-Residence at Tanglewood, having previously served in this position in 1984. He absorbed from childhood a wide variety of musical styles, studying both violin and piano, composing actively, and pursuing jazz obsessively. By the time he was fifteen he had won a national competition with a work for trumpet and piano. He studied at Harvard (it now amuses him that his teacher there, Walter Piston, suggested that he give up his ambition to be a composer, since he would clearly never amount to anything), then, following a summer at Tanglewood (in 1959) and a year with Boris Blacher in Berlin, he went to Princeton to work with Roger Sessions, Milton Babbitt, and Earl Kim. At Princeton he played the viola in the university orchestra, of which he was also the assistant conductor. It was in that ensemble that he met violinist Rose Mary Pederson, whom he married in the summer of 1963, after earning his M.F.A. in composition.

In 1969 Harbison took up the position that he still holds at MIT (though he served also as composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic). In Boston Harbison was active as conductor of the Cantata Singers (for whom, years later, he was to write his Pulitzer Prize-winning piece, *The Flight into Egypt*), musical activities at Emmanuel Church, and the new-music ensemble Collage. His long and attentive study of the music of Schütz, as well has his admiration for the songs of Gershwin, has contributed to Harbison's sensitive treatment of language in vocal works. In addition to two operas (*Full Moon in March* and *The Winter's Tale*) and a large body of orchestral and chamber music, Harbison has produced a growing *oeuvre* of song, with piano or chamber accompaniment (or both), including *Motetti di Montale* (the work to be heard here in its reworking for chamber ensemble), *Mirabai Songs*, *Words from Paterson*, *Simple Daylight*, and *The Rewaking*.

Due Libri is an arrangement for voice and chamber ensemble of some of the songs contained in *Motetti di Montale*, settings of twenty texts by the poet Eugenio Montale (born 1896), one of the most important Italian poets of the twentieth century. The poems were originally published in *Le Occasioni* in 1939. The original version of the cycle was first performed as part of the Santa Fe Chamber Music Festival on August 4, 1981, by mezzo-soprano Janice Felty and pianist Edward Auer. For the chamber orchestra version, the composer chose to use the last eight songs of the original cycle, comprising Book 3 and Book 4 in Montale's arrangement.

The composer has provided the following commentary on his work:

> I have wanted for some time to make a transcription for chamber ensemble of some portion of my *Motetti di Montale*, a song cycle for mezzo soprano and piano which I composed in the late seventies. Though I have not been disappointed in the frequency or quality of performances of this fifty-minute cycle, the chamber ensemble concert is a more established part of our musical life than the vocal recital. This is music that is close to my heart and I decided, as I did with my *Mirabai Songs*, to forego what one writer aptly described as the "keen partnership of the pianist" in the interest of wider availability.
>
> I first thought of making a selection of the songs which yielded best to transference away from the keyboard. But the harmonic and dramatic ordering of the cycle resisted such a selection, and I chose instead to present the last eight songs in their original sequence. The New York Philomusica, which commissioned *Due Libri* (the title of the chamber ensemble version) offered its core complement of instruments. Since I knew the piece would need a conductor, I decided to press the keyboard player into service. There were two good reasons for this: first, an arrangement from a keyboard original at least needs a keyboard. Second, I could thus entrust the piece to one of my most trusted and esteemed colleagues, the Philomusica's Robert Levin. Here the project turns full circle, for it was for him and Christine Whittlesey that the first of the Montale songs were composed back in 1976.
>
> --John Harbison

Libro 3

XIII

La gondola che scivola in un forte
bagliore di catrame e di papaveri,
la subdola canzone che s'alzava
da masse di cordame, l'alta porte

rinchiuse su di te e risa di maschere

che fuggivano a frotte--

una sera tra mille e la mia notte
è più profonda! S'agita laggiù
uno smorto groviglio che m'avviva
a stratti e mi fa eguale a
quell'assorto
pescatore d'anguille dalla riva.

XIV

Infuria sale o grandine? Fa strage

di campanule, svelle la cedrina.
Un rintocco subacqueo s'avvicina,
quale tu lo destavi, e s'allontana.

La pianola degl'inferi da sé

accelera i registri, sale nelle
sfere del gelo...--brilla come te
quando fingevi col tuo trillo d'aria
Lakmé nell'Aria delle Campanelle.

XV

Al primo chiaro, quando
subitaneo un rumore
di ferrovia mi parla
di chiusi uomini in corsa
nel traforo del sasso
illuminato a tagli
da cieli ed acquemisti;

al primo buio, quando
il bulino che tarla
la scrivania rafforza
il suo fervore e il passo
del guardiano s'accosta:

al chiaro e al buio, soste ancora umane
se tu a intrecciarle col tuo refe
insisti.

Book 3

XIII

The gondola gliding forward
in a dazzle of tar and poppies,
the secret song arising
from the masses of rigging, the tall
doors
closing on you and the laughter of the
masked
escaping in hordes--

a night in a thousand, and my night
is deeper! Down there writhes
a pale mass, in fits and starts,
and makes me one with that intent
fisher
of eels on the bank.

XIV

Is it salt or hail that rages? It
riddles
the campanula, uproots the citrine.
An underwater tolling approaches,
which you awakened, and fades into the
distance.

The pianola of the damned speeds
through
its registers, rises on a
sphere of ice....it glitters like you
when you pretended with your trill
Lakme's aria--The Bell Song.

XV

At first light, when
suddenly a noise
from the railroad speaks to me
of men closed in, carried through
the rock tunnel,
illuminated by slices
of mixed sky and water;

at first dark, when
the mole who tunnels
in the desk intensifies
his passion, and the step
of the watchman approaches:

at dawn, at dusk, pauses still human
if you insist on plaiting them with
your thread.

XVI

Il fiore che ripete
dall'orlo del burrato
non scordarti di me,
non ha tinte più liete né più chiare

dello spazio gettato tra me e te.

Un cigolìo si sferra, ci discosta,

l'azzurro pervicace non ricompare.

Nell'afa quasi visibile mi riporta
all'opposta
tappa, già buia, la funicolare.

XVI

The flower that repeats
at the rim of the ravine
forget me not,
has no colors any brighter or any
clearer
than the space thrown between me and
you.

A wrenching pulls us apart, separates
us,
the persistent azure sky fails to
reappear.
Through an almost visible heaviness of
air,
carrying me on through the dark to the
opposite side--the funicular.

Libro 4

XVII

La rana, prima a ritentar la corda
dallo stagno che affossa
giunchi e nubi, stormire dei carrubi
conserti dove spegne le sue fiaccole
un sole senza caldo, tardo ai fiori
ronzìo di coleotteri che suggono
ancora linfe, ultimi suoni, avara
vita della campagna. Con un soffio
l'ora s'estingue: un cielo di lavagna
si prepara a un irrompere di scarni
cavalli, alle scintille degli zoccoli.

Book 4

XVII

The frog, first to recapture his chord
from the pond which submerges
rushes and mists; rustle of the folded
carob-trees where a sun without heat
guts his flames; late among the flowers
the noise of bees still sucking
their nectar. Last sounds, greedy
life of the country. With a breeze
the hour is extinguished: a slate sky
prepares for an outbreak of skinny
horses, for the sparks of their hooves.

XVIII

Non recidere, forbice, quel volto,
solo nella memoria che si sfolla,

non far del grande suo viso in ascolto

la mia nebbia di sempre.

Un freddo cala...Duro il colpo svetta.

E l'acacia ferita da sé scrolla
il guscio di cicala
nella prima belletta di Novembre.

XVIII

Don't cut, scissors, that face,
which alone remains in my fading
memory.
Don't make of her wonderful listening
gaze
an eternal mist for me.

A chill falls...Hard is the severing
blow.
And the wounded acacia shakes
the hulls of the cicada
into the first mud of November.

XIX

La canna che dispiuma
mollemente il suo rosso
flabello a primavera;
la rèdola nel fosso, su la nera
correntia sorvolata di libellule;
e il cane trafelato che rincasa
col suo fardello in bocca,

oggi qui non mi tocca riconoscere;
ma là dove il riverbero più cuoce

e il nuvolo s'abbassa, oltre le sue
pupille ormai remote, solo due
fasci di luce in croce.

E il tempo passa.

XIX

The reed that softly sheds
its red casing
in spring;
the path in the ditch, on the black
current overflown by dragonflies;
and the breathless dog who comes home,
his burden in his mouth;

today, here, I recognize nothing;
but there, where the reflection is hottest
and the storm-cloud lowers, beyond
her two eyes now so remote, two lone
bundles of light in the form of a cross.

And time passes.

XX

...ma così sia. Un suono di cornetta
dialoga con gli sciami del querceto.

Nella valva che il vespero reflette

un vulcano dipinto fuma lieto.

La moneta incassata nella lava
brilla anch'essa sul tavolo e trattiene
pochi fogli. La vita che sembrava

vasta è più breve del tuo fazzoletto.

--Eugenio Montale

XX

...but so be it. The sound of a horn
dialogues with the bee-swarms in the oaks.
On the seashell which reflects the evening light
a painted volcano smokes happily.

The coin encased in the lava
also gleams on the table and holds down
a few papers. Life which seemed so vast
is a smaller thing than your handkerchief.

--translation by John Harbison

Sunday, August 2, 1992 at 8:30 P.M.

SHULAMIT RAN
Chicago Skyline, for brass and percussion (1991)

Shulamit Ran was born in Tel-Aviv, Israel, in 1949 and lives in Chicago. She took early lessons in piano and began composing small pieces while still a child. Later she studied composition with Alexander Uriah Boskovich and Paul Ben-Haim. In 1962 she received a scholarship to study at the Mannes College in New York, where she worked with Norman Dello Joio. Before she had been in the country a year--she was just fourteen--she had appeared on a televised New York Philharmonic Young People's concert as the soloist in her Capriccio for Piano and Orchestra with Leonard Bernstein conducting. In 1963 she was a fellow at the Tanglewood Music Center. Later she studied in Chicago with Ralph Shapey and remained there as an active pianist, composer, and teacher at the University of Chicago. She has written most extensively for instruments in various chamber groupings or for orchestra. Her work has received increasing honors and attention, culminating in the 1991 Pulitzer Prize for her Symphony No. 1, premiered by the Philadelphia Orchestra. Even before that event, Daniel Barenboim invited her to be composer-in-residence at the Chicago Symphony, for which she is writing a new work for the 1992-93 season. Her pre-concert talks with audiences, particularly dealing with new music, reveal a passionate concern for the future of the art and for the link of communication between composer, performer, and listener.

The composer has provided the following commentary on her piece:

> *Chicago Skyline* is a short celebratory piece commissioned by Chicago's Fine Arts radio station WFMT for performance by the Chicago Symphony in December 1991, honoring the station's fortieth anniversary. When I began composing the work, it seemed natural to select the brass and percussion section of the orchestra for a fanfare-like utterance. As the work evolved, I began feeling that its sense of space and the juggling and interplay of acoustical depths were analogous, at least in my mind, to the handling of architectural spaces. The kinship between music and architecture has, of course, been noted and discussed by many before me. Invoking Chicago's magnificent architecture, which I dearly love and which never ceases to thrill me, seemed altogether appropriate when saluting as distinguished a Chicago institution as WFMT.
>
> The work's principal musical idea is extracted from a fanfare-like trumpet theme which appeared in the first movement of my Symphony, and which seemed to suggest further possibilities in this new context. Contrasted with this fanfare-type idea and the materials derived from it is a stately, chorale-like idea for the full brass choir.
>
> *Chicago Skyline* calls for four trumpets, six horns, three trombones, two tubas, timpani, chimes, five tom-toms, three gongs, bass drum, snare drum, tamtam, crash cymbal, sizzle cymbal, and three suspended cymbals. The premiere performances by the Chicago Symphony were conducted by Pierre Boulez.
>
> --Shulamit Ran

OLIVIER MESSIAEN
Un Vitrail et des oiseaux (1986)

Olivier Messiaen, one of the most influential composers of our century, was born in Avignon, France, in 1908 and died in Paris earlier this year. Olivier Messiaen's musical education began in early childhood. He was already composing by the age of seven and entered the Paris Conservatoire at eleven. In 1926 he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years he bore off the palm in music history and in composition. His teachers included Marcel Dupré for organ, Messiaen's principal instrument, and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early '70s. He began teaching in Paris in the Ecole Normale de Musique and the Schola Cantorum. And, of course, he continued composing. The '30s saw the completion of many organ compositions, as well as piano works, the elegant and expressive song cycle *Poèmes pour Mi* for voice and piano (later orchestrated), and a number of works for orchestra, mostly on religious themes. Already during this period Messiaen's music was introduced to Boston by Serge Koussevitzky, who led the American premiere of *Les Offrandes oubliées* (*The Forgotten Sacrifice*) in October 1936. The composer was still two months short of his twenty-eighth birthday.

Messiaen was imprisoned in a Silesian military camp in 1940; there he composed one of his most powerful and moving compositions, the *Quatuor pour la fin du temps* (*Quartet for the End of Time*) for violin, clarinet, cello, and piano; the instrumentation was determined by the fact that he knew three other professional musicians in the camp who had their instruments with them, and he wrote the piano part for himself. The first performance took place in those stark surroundings in 1941, with an audience consisting of 5000 prisoners, who listened to the new piece, running well over a half hour, with rapt attention.

After his release from the camp in 1941, Messiaen became professor of harmony at the Conservatoire. Not long after he began the series of lessons in the home of a friend that attracted the attention of the brightest young composers at the institution. After the war, Messiaen composed a group of pieces not on religious themes but on poems of love. Even when writing for small forces, as in *Harawi*, subtitled "Song of love and death" (for voice and piano), settings of poems by the composer, he was making innovations in rhythm and harmony that were to play a role in his work for years to come and to be a strong influence on others, notably Pierre Boulez. The largest of these works was the *Turangalîla-symphonie*, and it offered another Boston connection, having been commissioned by Serge Koussevitzky and first performed by the BSO under Leonard Bernstein in December 1949. Messiaen had spent the summer of 1949 as composer-in-residence at Tanglewood. He and Aaron Copland shared the duties of teaching eighteen composition fellows, and Koussevitkzy conducted the BSO in his "four symphonic meditations" *L'Ascension*, a composition of 1933.

During the 1950s, Messiaen's fame spread both through performances of his own works and his acknowledged influence on such students as Boulez. He traveled widely and found inspiration in many cultures, not to mention in the bird songs of many lands, of which he was an acknowledged authority. He was named Professor of Composition at the Conservatory in 1966 and was elected a member of the Institut the following year.

He composed *Un Vitrail et des oiseaux* ("A Stained-Glass Window and Some Birds") in 1986 at the request of Pierre Boulez for the Ensemble

Intercontemporain. As with so many of his compositions, Messiaen composes actual bird-calls into his music. The composer's own brief description of the piece parses its formal organization as follows:

Introduction (for the three "xylos"--xylophone, xylorimba, marimba);
Theme for trumpet and chimes (which he calls "first period");
Cadenza for piano, flute, and clarinet, each playing in a different tempo;
Theme for trumpet and chimes ("second period");
Second cadenza for piano, two flutes, and two clarinets, each playing in a different tempo, longer than the first;
Theme for trumpet and chimes ("third period");
Third cadenza for piano, three flutes, and three clarinets, each playing in a different tempo, much longer than the two preceding cadenzas;
Coda for the three "xylos";
Closing chorale on the three "periods" of the theme for trumpet and chimes, plus an concluding period.

He comments in conclusion, "The superimposed tempi are a difficulty. But the birds are more important than the tempi, and the colors more important than the birds. More important than all the rest is the invisible aspect."

ARNOLD SCHOENBERG
Violin Concerto (1935/36)

Arnold Schoenberg was born in Vienna in 1874 and died in Brentwood, near Los Angeles, California, in 1951. The scion of an orthodox Jewish family of modest means, Schoenberg had to work in a bank during his late teens and never had much formal musical training--though his all-engrossing amateur activities, playing chamber music with friends, gave him a deep knowledge of and respect for the main Austro-German tradition, to which he never doubted he was the heir. Inevitably his first important works were *Lieder* and chamber pieces, notably *Verklärte Nacht* ("Transfigured Night") for string sextet (1899), where he brought Wagnerian harmony into line with a Brahmsian conscientiousness about thematic development and formal propriety: the piece is effectively a single-movement sonata, of the kind he was to write again in his First String Quartet (1904-05) and First Chamber Symphony (1906).

During this same period he began to gain a reputation as a teacher: Berg and Webern both joined his classes in 1904. And his pupils followed him as his musical language rapidly evolved towards the atonality he broached in 1908, in *The Book of the Hanging Gardens*. During the next few years his pieces tended to be short or else sustained by a dramatic argument (as in *Erwartung*. In 1911-15 he was in Berlin, where he wrote *Pierrot lunaire*. Personal creative difficulties brought an interruption to his output; for several years fell silent while he developed the twelve-tone technique that he first used consistently in the Suite for piano (1923).

In 1925 Schoenberg returned to Berlin to teach at the Prussian Academy of Arts; there he produced a great deal of music in the twelve-tone system. But in 1933 his Jewishness became a political issue. He left Berlin for Paris, where he formally returned to the Jewish faith. Later the same year he moved to the United States (spending his first winter in Boston), and in 1934 he settled in Los Angeles for health reasons, remaining there for the rest of his life, composing and teaching at UCLA (1938-1944).

Schoenberg began his Violin Concerto during a summer visit to Chautauqua New York, early in his American stay. He hoped that such a work would appeal

to one of the superstars of the instrument, like Jascha Heifetz (whom he tried unsuccessfully to interest in the work), and that this would lead to many performances.

While en route to Europe in the spring of 1936 to give the premiere of Berg's Violin Concerto, written for him, Louis Krasner learned from Rudolph Kolisch that Schoenberg had also composed a violin concerto. Krasner wrote him, requesting the opportunity to study the piece, with an eye to a performance. Schoenberg ignored his letters at first (he had hopes that Kolisch would premiere with work the Otto Klemperer in Los Angeles), but, in February 1938, after hearing reports of Krasner's playing from Kolisch and Klemperer, the composer wrote to him with the suggestion that he study the score and decide whether it was suitable for him.

Schoenberg had reason to be concerned. Rumor already had it that the concerto was unplayable. According to one story, someone told Schoenberg that he would not hear a performance of the work until he could find a six-fingered violinist. Schoenberg is said to have replied, "I can wait."

Schoenberg found his "six-fingered violinist" in Louis Krasner, who expressed his eagerness to perform the challenging work. Leopold Stokowski scheduled it for the Philadelphia Orchestra's concert of December 6, 1940, but when Krasner's manager sent the orchestra a contract for his engagement, it was returned three times with a terse note informing him that the Schoenberg work had not been scheduled. Stokowski fought the management on this point to the end, finally even paying the soloist's fee himself. But the first performance took place--on a Friday afternoon, before an audience filled with Philadelphia society ladies. Though many players in the orchestra had been won over to the piece during rehearsals, the ladies in the audience had not. Already at the end of the first movement, Stokowski turned and addressed the audience on the significance of the event. At the end, the ladies overcame their customary staid behavior and booed energetically. Stokowski berated them roundly in return.

Though many of Schoenberg's mature works have long since attained classic status among twentieth-century performers and audiences (the Piano Concerto, for example, composed only a few years after the Violin Concerto, is heard quite frequently these days, and with no sign of the terror that used to accompany the announcement that Schoenberg was on the program), the Violin Concerto is still performed far less frequently than its significance would justify.

The work is cast in the three movements traditional to a concerto, and these are in a roughly fast-slow-fast arrangement. Beyond that, however, the music has little connection with the tradition structure of a concerto. It is a score of enormous drama and passion; Krasner speaks of it as a series of "thunderbolts," each followed by a brief reaction before the next one arrives. As with all of Schoenberg's music, the concerto is intensely rich in contrapuntal activity; on a first encounter, the listener is liable to feel overwhelmed by the sheer quantity of events. Familiarity, however, reveals its richness of imagination, its drama, and its many beauties. When we have had a chance to hear the Schoenberg concerto as often as we have heard the Brahms, it will seem no more frightening to us than the Brahms concerto does--and it is worth remembering that the Brahms was once called "tuneless" and "unplayable."

JOHN GIBSON
House of Dreamers (1992)

John Gibson was born in Atlanta, Georgia, in 1960; his interest in music developed while playing guitar for rock and jazz bands there. He received his formal musical education at the University of Virginia and Princeton University, where he studied with Milton Babbitt, Paul Lansky, and Steven Mackey. His new work, *House of Dreamers*, was commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund, as part of an ongoing program to commission a young composer's first orchestral work. Next year Gibson will be composing in London on a Guggenheim Fellowship.

The composer has provided the following commentary on his piece:

> *Bridge of Houses*, a project by New York architect Steven Holl, suggested the title of my piece. The House of Dreamers is one of a series of houses to be built atop an abandoned elevated rail link in Manhattan. I was fascinated as much by Holl's story for this imaginary house as by its architecture:
>
> > The house is shaped like an upside-down dish, patterned from the vault of the sky. Carved from the center is a courtyard stepping down like a little canyon, a shallow pool of water at the floor. The inhabitants look into the pool but cannot see the bottom. No rays of sun reach the little pool, nor are beams of moonlight reflected...In the silence of the courtyard, the inhabitants can hear...a steady dripping. Drop by drop this sound sets them dreaming.
>
> What struck me about this description was the contrast between the stark architecture and the dreaming of its inhabitants. My piece is in part a counterpoint between an extended, seamless narrative (the dreams) and the static presence of the percussion (the house). The narrative is active, inflected, and continually evolving as a series of blended dream images. Developing on a much broader time scale, the percussion creates the rigid edifice that contains the dreams.
>
> --John Gibson

NICHOLAS MAW
The World in the Evening (1988)

Nicholas Maw was born in Grantham, Lincolnshire, in 1935. He studied at the Royal Academy of Music from 1955 to 1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw's earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger.

It came as something of a surprise, then, when Maw fulfilled a BBC composition for the 1962 Proms with *Scenes and Arias*, filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a complex tonality quite different from the total chromaticism of the Viennese school.

He has continued on this path, composing voluptuous music that does not turn its back on the traditions of the past, even when it projects the composer's own personal vision. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for 15 stringed instruments), he has produced a substantial body of music for voice, ranging from the song-cycle *The Voice of Love* for mezzo-soprano and piano to a three act opera, *The Rising of the Moon*, composed for Glyndebourne, and the elegant tribute to Italian love poetry, *La Vita Nuova*. His largest and perhaps most stunning score was *Odyssey*, a 90-minute work for large orchestra, which he began early in the 1970s and did not finish until 1987 (its recording last year was greeted by remarkable and widespread acclaim).

Maw composed *The World in the Evening* (subtitled *Lullaby for Orchestra*) on a 1988 David Cohen Commission for the orchestra of the Royal Opera House, Covent Garden. Bernard Haitink led the first performance there on October 21, 1988. A Christopher Isherwood novel published in the early 1950s supplies the title, but none of the content of the piece. The composer describes the work as evoking a general feeling of evening in several different senses: a time of day, a time of life, a state of mind, and a state of the world. This already suggests a certain dark quality to the score, which rises, in its middle section, to a mood of considerable anguish. (It is strongly contrasted to his 1982 composition *Spring Music*, which he describes as "buoyant, airy, and outward-looking.")

Though it is subtitled "Lullaby for Orchestra," Maw did not wish to compose a simple genre piece. Yet the work, in once continuous movement, begins with "Lullaby I" and ends with "Lullaby II" (on a chord marked *pppppp* followed by a *diminuendo* sign!); the middle Fantasia is angry and turbulent, building to a massive climax. The music unfolds in clearly melodic terms; much of the thematic material is already present in the opening lullaby. The orchestra is treated in the nineteenth-century sense--as an organic ensemble of extraordinary richness, rather than as a collection of many chamber ensembles. This orchestra produces a rich sonority that varies and changes to support the increasing tension of the central climax and returns to the hushed, barely audible sonorities of the close.

Program notes compiled and edited by Steven Ledbetter

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Fourth Recital
Saturday, August 1, 1992 at 4:00 P.M.
Chamber Music Hall

Er ist gekommen in Sturm und Regen, Op. 12 (Rückert) — Clara Schumann
Warum willst du and're fragen, Op. 12 (Rückert)
Liebeszauber, Op. 13 (Geibel)
Liebst du um Schonheit, Op. 12 (Rückert)

Victoria Wolfe, soprano
John G. Churchwell, piano

West London — Charles Ives
Memories
a. Very Pleasant
b. Rather Sad
from The Swimmers
The Camp Meeting
The Circus Band

Robert Stafford, baritone
Dennis Helmrich, piano

from Schwanengesang — Franz Schubert
Die Taubenpost
Ihr Bild
Das Fischermaedchen
Der Doppelgaenger

Michael Connare, tenor
Kristin Pankonin, piano

Proses Lyriques — Claude Debussy
De Rêve
De Grève
De Fleurs
De Soir

Sara Haus, soprano
Shiela Kibbe, piano

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Serge Koussevitzky
Opening Exercises, 1941

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Clara Schumann
Er ist gekommen in Sturm und Regen

Ruckert

He came in storm and rain
My heart was beating anxiously towards him.
How could I know that his path would
unite itself with mine?
He came in storm and rain,
He bo ldly took my heart.
Did he take mine? Did I take his?
Our two hearts exchanged simultaneously.
He came in storm and rain, etc.

Now comes the spring's blessing.
My friend withdraws and I see it happily,
For he stays mine forever on all paths.

Warum willst du and're fragen

Ruckert

Why do you wish to ask others
Who are not truthful with you?
Believe nothing but what these two eyes
here say to you!
Do not believe strangers, do not believe
your mad illusions;
Do not make sense of my actions,
But, rather, look at my eyes!
Do my lips silence your questions,
Or do they testify against me?
Whatever my lips say,
See my eyes, I love you!

Liebeszauber

Geibel

Love sat in the guise of the Nightingale
In the rosebush and sang.
The wonderfully sweet songd flew along the
green wood.
And the ringing rose in a circle from a thousand
scented chalices,
And all in the treetops rustled softly, and softly
moved the wind.
The brooks were silenced, nothing splashed from the
heights.

The does stood as in a dream and listened
to the sound.
And bright, and ever brighter flowed the
sun's brightness filtering in.
Through flowers wood and mountains flowed
it's lovely gold red gleam

But I crept along the path and heard the
sound as well.
Ah! Since that hour all I have sung has
merely been it's echo.

Liebst du um Schonheit

Ruckert

If you love for beauty, do not love me!
Love the sun, it carries golden hair!
If you love for youth, do not love me!
Love the spring, it is young every year!
If you love for treasures, do not love me!
Love the mermaid, she has many bright pearls.
If you love for love, oh yes, love me!
If you love for love, oh yes, love me!
Love me forever, I'll love you evermore!

FOUR SONGS FROM SCHWANENGESANG- FRANZ SCHUBERT

Die Taubenpost- The pigeon post J.G. Seidl

I have a carrier pigeon in my employ who is competely devoted and true:
she is never short of her goal and also never flies away.
I send her many thousand times daily on reconnaissance past a much-loved spot,
to my beloved's house. There she looks discretely through her window,
noticing every glance and step. It gives my greetings mirthfully to her
and takes my beloved's back.
I no longer need to send her letters, I send her my tears, my pigeon
surely doesn't always agree, but serves me zealously.
By day, at night, awake and in dreams, it's all the same to her,
as long as she can wander, then is she completely satisfied.
It never becomes tired, it never becomes weak, her path is always new,
she needs no teasing, no reward, the pigeon is always true to me.
Therefore I protect her on my breast, ensured of the most beautiful of profits;
she's called: Longing, do you know her? The messenger of true hearts.

Ihr Bild- Her picture Heine

I stand in dark dreams and stare at her picture,
and the beloved visage mysteriously begins to come to life.
Around her lips is a wondrous smile,
and, as from tears of pain, her eyes glistened.
Thus, my tears flow down my cheeks,
and, ah!, I can't believe that I lost you!

Das Fischermaedchen- The fisher maid Heine

You beautiful fisher maid, steer your boat to shore;
come to me and sit close, we'll cuddle hand in hand.
Lay on my chest your little head and don't be too afraid;
you entrust yourself daily without worry on the wild sea,
my heart is like the sea, it has storms, and ebbs, and floods,
and many beautiful pearls rest in its depths.

Der Doppelgaenger- The Double Heine

Still is the night, the streets are silent,
my beloved lived in this house;
she left the city long ago,
yet the house stands in the same spot.
There also stands a man who stares upward,
and wrings his hands with pain;
I shudder when I see his visage-
the moon shows me my own face!
You double, you pale companion!
Why do you ape my love-pain
that has tormented me at this place
so many a night in past days?

De Fleurs (Of Flowers)

In the depression of the desolate greenhouse of sorrow the
flowers twist their wicked stems around my heart.
Ah! When will there be again around my head the dear hands so
tenderly soothing?
The large Iris Violets violated wickedly your eyes, seeming to reflect them
they that were the water in the imagination where my dreams plunge
sweetly enclosed in their color; And the lilies white, water shoots
of fragrant pistils have lost their grace and are only poor and sick without
the sun!
Sun! Friend of evil flowers, Killer of dreams! Killer of illusions that
blessed bread of miserable souls!
Come! The hands of salvation! Break the glass panes of lies
break the glass panes of witchcraft
My soul is dying of too much sun!
Mirages! No more will flower again joy in my eyes
and my hands are weary of praying, my eyes are weary of crying!
Eternally, this foolish noise of black petals of depression fall
drop by drop on my head
In the green of the hothouse of sorrow!

De Soir (Of Evening)

Sunday in the cities, Sunday in the hearts
Sunday in the homes of little girls singing with unformed voices
and obstinate rounds or good turns
They have no more than a few days left! Sunday, the stations are mad! Everyone
gets under way for the suburbs of adventure, saying goodbye to one another
with distracted gestures.
Sunday the trains go fast, devoured by insatiable tunnels
and the good signals of the routes exchange with a single eye mechanical
impressions.
Sunday, in the blue of my dreams
Where my thoughts are sad from the lack of fireworks no longer wanting
to leave the mourning of old dead Sundays.
And the night has steps of velvet come put to sleep the beautiful tired sky.
And this Sunday in the pathway of stars
The Virgin of gold on silver lets fall the flowers of sleep
Quickly, little angels, go beyond the swallows before you go to sleep
strengthened by absolution!
Take Pity on the cities
Take pity on the hearts
You, the Virgin of gold on silver.

POETRY BY DEBUSSY

De Rêve(Of a Dream)

The night has the sweetness of a woman
and the old trees under the golden moon and dreaming
of the girl who has just walked by her head covered in pearls
now broken hearted, forever broken hearted.
They did not know how to make a signal to her...
All! They have gone: the frail, the crazy, sowing their laughter
at the thin grass, to the breezes lightly touching the charming caress of
the flowering hips.
Alas! Of all that nothing is left but a pale shiver...
The old trees under the golden moon cry their beautiful golden leaves!
None will dedicate to them the pride of the golden jacket now tarnished
forever tarnished.
The Knights have died on the path to the Grail!
The night has the sweetness of a woman
of the hands that seem to lightly touch the souls, hands of madness, of frailty
In the time where the swords sang for women!
Strange sighs rise from under the trees.
My soul is like an ancient dream that embraces you.

De Grève(Of the shore)

On the sea the twilight falls silken white unravelled
the waves like little foolish ones chatter, the little girls
leaving the school
Among the rustling of their dresses, silk green iridescence.
The clouds, grave voyagers, consult over the nearing storm, and
the foundation is truly too grave for this English watercolor
The waves, the little waves do not know where to put themselves
because here the wicked downpour, the rustling of skirts flying
silk green maddened.
But the moon, compassionate to all, comes to pacify this grey conflict
and slowly caresses her little friends who offer themselves as loving lips
to this soft and white kiss.
Then, nothing more, nothing but the tardy bells of the floating churches!
Angelus of the waves, silk white pacified!

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

FOURTH RECITAL
Monday, August 3, 1992 at 8:30 P.M.
Theatre Concert Hall

Me voglio fa 'na casa	Gaetano Donizetti
La seduzione	Giuseppe Verdi
Il tramonto	Giuseppe Verdi
Ma rendi pur contento	Vincenzo Bellini
L'orgia	Gioacchino Rossini

Jeffrey Fahnestock, tenor
Laura Dahl, piano

Come, Love, across the sunlit land	Charles Tomlinson Griffes
Thy Dark Eyes to Mine	
Symphony in Yellow	
In a Myrtle Shade	
Waikiki	

Catherine Clark,, soprano
Todd Sisley, piano

All mein Gedanken	Richard Strauss
Wiegenlied	
Glückes genug	
Cäcilie	

Jing Wei, soprano
Shiela Kibbe, piano

Intermission

Histoires naturelles	Maurice Ravel
Le paon	
Le cygne	
Le grillon	
Le martin-pêcheur	
La pintade	

Paul Soper, baritone
Alan Darling, piano

I vidi in terra angelici costumi	Franz Liszt
Comment, disaient-ils	
Kling leise, mein Lied	
Enfant, si j'étais roi	

Sanghoon Oak, tenor
Shiela Kibbe, piano

Tonight's program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Alan Smith, Robert Cowart and Ken Griffiths.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

BALDWIN PIANO

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Opening Exercises, 1941

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Five Italian Songs

Me voglio fa 'na casa (I want to make a house) by Gaetano Donizetti

I want to make a house of peacock feather in the midst of the sea.
I want to make the staircases of gold and silver
and the balconies of precious stones.
When my Nannella appears everyone says that the sun rises.

La seduzione (The seduction) by Giuseppe Verdi

She was as beautiful as an angel in heaven, innocent,
in the flower of her youth.
A cruel one stirred the first pulse of love in her heart.
Inexperienced, believing his vow of love she joined herself
to the treacherous lover;
She was seduced! And she searched everywhere, poor one,
for a wedding ring.
Damned to disgrace and mockery, she suffered nine months;
Then, her life consumed by grief, she prayed vengeance on
the cruel one and died.
And the fruit of the vile treason lay beside her in the grave;
no cross or cypress tree was placed there,
not even a stone carries her name.

Il tramonto (The sunset) by Giuseppe Verdi

I love the hour of the day that is
dying
when the sun, already tired,
descends,
and into the waves of a quiet sea
goes the langorous ray.

In that hour, a most happy time,
I turn to my heart;
In that sad and sweet hour I send
my sigh to you, dear lady.

My eyes and thoughts still,
I contemplate the shining beach
that comes to me from the serene west
on a quiet wave of the sea.

And I desire the golden sentinel
to place me on the infinite pathway
and guide my tired life
to the gate of peace.

Ma rendi pur contento (But make me truly content) by Vincenzo Bellini

But make me truly content
if my beloved's heart is happy;
and pardon you, Love, if mine is
not happy.

I fear her unhappiness more than my own
because when she is happy, I am also.

L'Orgia (The Orgy) by Gioacchino Rossini

Let's love, let's sing to the ladies and the liquor.
Pleasant is life with Bacchus and Cupid!
If I have love in my heart, I am intoxicated,
what a feast, what joy, what amiable passion!
I will love, joke, and gulp the liquor
to save myself from boredom and pain.
Let's sing, pleasant is life with Bacchus and Cupid!

Let's dance, let's sing, raise the glass,
let's laugh, challenge the sad thought,
I will love, joke, gulp the liquor, have fun
to save myself from boredom and pain...
let's sing, let's laugh, pleasant is life with Bacchus and Cupid!

Divine Queen, mother of love, joyfully renew each heart.
Champagne, boiling with life, is the divine wine of the world.
At the ball stagger with the odor, the vapor,
drink, and drink again with sacred fury!
Let's sing, pleasant is life with Bacchus and Cupid!

Hurray to the ladies and the liquor!
At the ball stagger with the odor, the vapor,
drink, and drink again with sacred fury!
Let's sing, let's laugh, pleasant is life with Bacchus and Cupid!

Songs of Charles Tomlinson Griffes

Come, Love, across the sunlit land

Come, Love, across the sunlit land, as blithe as dryad dancing free,
While time slips by like silvery sand within the glass of memory.
Ere ,Winter, in his reckless glee, blights all the bloom with ruthless hand,

Come, Love, across the sunlit land, as blithe as dryad dancing free.

And all the years of life shall be like peaceful vales that wide expand
To meet a bright, untroubled sea by radiant azure arches spanned; Come, Love!

Come, Love, across the sunlit land, as blithe as dryad dancing free.

Thy Dark Eyes to Mine

Thy dark eyes to mine, Eilidh, lamps of desire!
O how my soul leaps, leaps to their fire!
Sure, not, if I in heaven, dreaming in bliss,
Heard but a whisper, but a lost echo even of one such kiss,
All of the soul of me would leap afar,
If that called me to thee, aye, I would leap far,
A falling star.

Symphony in Yellow

An omnibus across the bridge crawls like a yellow butterfly,
And, here and there, a passerby shows like a restless little midge.
Big barges full of yellow hay are moved against the shadowy wharf,
And like a yellow silken scarf, the thick fog hangs along the quay.
The yellow leaves begin to fade and flutter from the temple elms.
And at my feet the pale green Thames lies like a rod of rippled jade.

In a Myrtle Shade

To a lovely myrtle bound, blossoms showering all around,
Oh, how weak and weary I underneath my myrtle lie!
Why should I be bound to thee, o my lovely myrtle tree?
Love, free love cannot be bound to any tree that grows on ground.

Waikiki

Warm perfumes like a breath from vine and tree drift down the darkness.
Plangent, hidden from eyes, somewhere an eukaleli thrills and cries,
And stabs with pain the night's brown savagery.
And dark scents whisper; and dime waves creep to me,
Gleam like a woman's hair, stretch out and rise;
And new stars burn into the ancient skies,
Over the murmurous, soft Hawaian sea.

And I recall, lose, grasp, forget again,
And still remember a tale I have heard or known,
An empty tale of idleness and pain of two that loved, or did not love,
And one whose perplexed heart did evil, foolishly,
A long while since,and by some other sea.

Songs by Franz Liszt

I have seen an angelic life and a heavenly beauty that is singular in the world;
Remembering them pleases me and pains me, so that what ever I see appears as shadowy, smokey dreams.

I saw those two beautiful eyes crying,
which so many times have been the envy of the sun;
I heard her speak words within a sigh,
that would make the mountains move and the rivers stand still.

Love! Thought! Valor! pity and pain made crying a sweeter concert than any that the world usually hears.
The heavens were so intent on the harmony, that one could not see a branch or a leaf move;
the air and wind were full of such gentle sweetness.

Comment, disaient-ils

"How can we flee in our boats from the patrol?" asked the men.
The women answered "Row! Row!"

"How can we forget the quarrels, misery, and dangers?" asked the men.
The women answered "Sleep! Sleep!"

"How can we enchant beautiful women without subtle love-potions?" asked the men.
The women answered "Love! Love!"

"Love! Sleep! Row!" the women answered.

Enfant, si j'étais roi

My beloved, if I were a king, I would give up my empire and my chariot and my scepter and my people on its knees and my golden crown and the baths of porphyry and the fleets for whom the seas are not big enough,
for just one glance of yours.

If I were God, the earth, air and seas, the angels and demons would bow before my rule and profound chaos in the bowels of the earth, eternity, space, the heavens and the world for just one kiss, just one kiss of yours.

Histoires naturelles, by Maurice Ravel

Le Paon/The Peacock

He will certainly be married today.
It should have been yesterday.
In his gala attire he was ready.
He was only waiting for his fiancee.
She has not come.
She cannot be long.
Magnificent, he walks with the demeanour of an Indian prince bearing about him the customary rich gifts.
Love enhances the brilliance of his colours and his crest trembles like a lyre.
The fiancee does not come.
He mounts to the top of the roof and looks towards the sun.
He utters his fiendish cry: Leon! Leon!
It is thus that he calls his fiancee.
He sees nothing coming and no one replies.
The fowls who are accustomed to him never even raise their heads.
They are tired of admiring him.
He descends again to the courtyard, so sure of his beauty that he is incapable of resentment.
His marriage will take place tomorrow.
And not knowing what to do for the rest of the day, he turns towards the flight of steps.
He ascends as though they were the steps of a temple, with an official tread
He spreads open his tail, heavy with all the eyes that could not leave it
Once more he repeats the ceremony.

Le Cygne/The Swan

He glides on the lake, like a white sleigh, from one cloud to another.
For the only hunger he feels is for the fleecy clouds that he sees appearing, moving, and vanishing in the water.
It is one of these that he wants.
He takes aim with his beak, and suddenly plunges his snowy neck into the water.
Then, like a woman's arm emerging from a sleeve, he draws it back.
He has caught nothing.
He looks: the startled clouds have disappeared.
He is disillusioned only for a moment, for the clouds are not slow to return, and yonder, where the undulations of the water are dying away.
there is one which is re-forming.
Softly, upon a light cushion of feathers, the swan paddles and draws near.
He is exhausted by fishing for empty reflections and perhaps he will die a victim of this illusion, without having caught a single piece of cloud.
But what am I saying?
Each time he plunges in, he burrows in the nourishing mud and brings out a worm.
He is growing as fat as a goose.

Le Grillon/The Cricket

This is the hour when, tired of wandering, thenigger-brown insect returns from his outing
and carefully tidies the disorder of his home.
First he rakes his narrow sandy paths.
He makes some sawdust which he spreads on the threshold of his retreat.
He files the root of this tall grass likely to annoy him.
He rests.
Then he rewinds his tiny watch.
Has he finished? Is it broken?
He rests again for a moment.
He goes inside and shuts the door.
For a long time he turns the key in delicate lock.
And he listens:
Not a sound outside.
But he does not feel safe.
And as though by a little chain with a creaking pulley, he lets himself down into the bowels of the earth.
Nothing more is to be heard.
In the silent countryside, the poplars rise like fingers in the air pointing at the moon.

Le Martin-Pêcheur/The Kingfisher

Not a bite this evening, but I had
a thrilling experience,
As I was holding out my fishing rod,
a kingfisher came and perched on
it.
We have no bird more brilliant.
He seemed like a big blue flower
on the end of a long stalk.
The rod bent under the weight.
I held my breath , quite proud to be
taken for a tree by a kingfisher.
And I am sure that he did not fly
away out of fear,
but believed that he was only
passing from one branch to
another.

La Pintade/The Guinea-Fowl

She is the hunchback of my courtyard
She thinks of nothing but fighting
because of her hump.
The fowls say nothing to her;
suddenly she sets on them and
harasses them..
Then she lowers her head, leans
forward, and with all the speed
of her skinny feet she runs and
smites with her hard beak.
the exact centre of a turkey's tail.
This poseur provoked her.
Thus, with her head bluish, her
wattles lively, fiercely aggressive,
she rages from morning to night.
She fights for no reason, perhaps
because she is always imagining
that they are laughing at her
bald head,
and her mean low tail.
And incessantly she utters her
discordant cry which pierces the
air like a needle point.
At times she leaves the courtyard and
disappears.
She gives the peace-loving fowls a
moment of respite.
But she returns more boisterous and
more peevish.
And in a frenzy, she wallows in the
earth.
Whatever is the matter with her?
The crafty creature has played a
prank.
She went to lay her egg in the open
country.
I may look for it if I like.
And she rolls in the dust like a
hunchback.

Songs by Franz Liszt

I have seen an angelic life and a heavenly beauty that is singular in the world;
Remembering them pleases me and pains me, so that what ever I see appears as shadowy, smokey dreams.

I saw those two beautiful eyes crying,
which so many times have been the envy of the sun;
I heard her speak words within a sigh,
that would make the mountains move and the rivers stand still.

Love! Thought! Valor! pity and pain made crying a sweeter concert than any that the world usually hears.
The heavens were so intent on the harmony, that one could not see a branch or a leaf move;
the air and wind were full of such gentle sweetness.

Comment, disaient-ils

"How can we flee in our boats from the patrol?" asked the men.
The women answered "Row! Row!"

"How can we forget the quarrels, misery, and dangers?" asked the men.
The women answered "Sleep! Sleep!"

"How can we enchant beautiful women without subtle love-potions?" asked the men.
The women answered "Love! Love!"

"Love! Sleep! Row!" the women answered.

Kling leise, mein Lied

Ring gently my song through the silent night.
Ring gently, and do not awaken my dearest.
Carefully, up to her window ring gently, my song and wake her not!

Her slumber is sacred and sacred her dream.
Kiss lightly the hem of her gown which clings to her limbs, covering her bosom which trembles feverishly.

Ah! Her slumber is sacred, wake her not!
And sacred her dream, oh, frighten her not with an image of sorrow and turmoil.
Ring gently, my song, sing gently and mildly, yes, gently and mildly.

Embrace her softly, as a tendril entwines the tree.
Embrace her in love as in a blooming dream, and sing rapturously like the nightingale's serenade to the rose.
Awaken her not with too rapid a greeting, enter carefully like the pilgrim's feet passing through the holy temple;
Quietly greet her like a gentle prayer!

Ring gently, my song through the silent night.
Ring gently, and do not awaken my dearest.
Carefully, up to her window ring gently, my song
do not awaken my beloved. Oh! wake her not!

Enfant, si j'étais roi

My beloved, if I were a king, I would give up my empire and my chariot and my scepter and my people on its knees and my golden crown and the baths of porphyry and the fleets for whom the seas are not big enough,
for just one glance of yours.

If I were God, the earth, air and seas, the angels and demons would bow before my rule and profound chaos in the bowels of the earth, eternity, space, the heavens and the world for just one kiss, just one kiss of yours.

„1812“

Ouverture Solennelle

P. Tschaikowsky, Op. 49

Tanglewood

On Parade

To benefit the Tanglewood Music Center

Wednesday, August 5, 1992

The TANGLEWOOD MUSIC CENTER is maintained for advanced study in music and sponsored by the BOSTON SYMPHONY ORCHESTRA.

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*
Daniel R. Gustin, *Manager of Tanglewood*
Josiah Stevenson, *Director of Development*

TANGLEWOOD MUSIC CENTER
Leon Fleisher, *Artistic Director*
Gilbert Kalish, *Chairman of the Faculty, Charles E. Culpeper Foundation Chair*
Richard Ortner, *Administrator*
Robin J. Yorks, *Director of Tanglewood Development*
James E. Whitaker, *Chief Coordinator*
Harry Shapiro, *Orchestra Manager*

Tanglewood on Parade

Wednesday, August 5, 1992

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
2:30	Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall)
3:45	Boston University Tanglewood Institute Young Artists Chorus and Orchestra (Koussevitzky Music Shed)
4:00	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
5:30	Alpine Horn Demonstration (Lawn near Chamber Music Hall; Shed if rain)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House porch; Chamber Music Hall in case of rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)
8:00	Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert (Koussevitzky Music Shed)

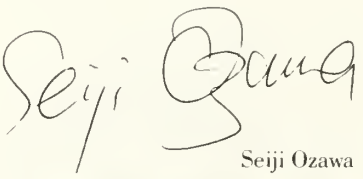
Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

A Message from Seiji Ozawa

Tanglewood on Parade is a festive celebration with a special purpose: to provide funds to support the Tanglewood Music Center. The proceeds from every ticket sold today will help us offer tuition-free fellowships to the young musicians who study here each summer. This freedom from financial concerns allows some of the most talented artists from across the country and around the world to come to Tanglewood for a eight-week residency in which they focus all of their attention on the most intense levels of music-making. We thank all of you who share our love of great music for helping to keep the Tanglewood Music Center strong.

This summer is an exciting one for all of us at Tanglewood as we look forward to celebrating a new milestone. Many of you are aware that the old Theatre-Concert Hall, the principal building in which we work at the Music Center, is no longer a suitable home for our TMC Orchestra concerts, vocal recitals, and concerts of chamber and contemporary music. I am pleased to say that Tanglewood's new Concert Hall will soon become a reality. So far the campaign has received over $7 million in gifts and pledges toward a construction goal of $8.7 million. We are thrilled at the prospect of breaking ground for the building this fall, and opening the new Concert Hall to Tanglewood audiences in 1994. Our objective in providing artists and audiences with this new performance facility is not to attract larger crowds. In fact, the new Concert Hall will have only 1,200 indoor seats, about 100 more than the existing Theatre-Concert Hall. Our primary concern is to provide, at long last, a comfortable and acoustically excellent environment for everyone who shares the musical experience. I hope you will join me in supporting this important project, and help sustain our high standards of musical excellence, and the international reputation of the Tanglewood Music Center. I know you will be happy with the results.

The summer I spent at Tanglewood as a Fellow in 1960 was one of the most challenging and stimulating periods of my musical life. There is no other place in the world like Tanglewood, where a young musician is inspired by the Boston Symphony Orchestra, and by the preeminent guest conductors and soloists who perform here, in the magnificent surroundings of the Berkshires. We must ensure that Tanglewood continues to provide this unparalleled experience to future generations of musicians. Today we celebrate the Tanglewood Music Center's rich history and the wonderful talent assembled here this summer. At the same time, we look forward to a glorious future.



Seiji Ozawa

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its seventh year under Artistic Director Leon Fleisher, the Tanglewood Music Center celebrated its fiftieth anniversary in 1990.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master musician/teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The

Serge Koussevitzky

Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Seiji Ozawa conducts the Tanglewood Music Center Orchestra

Gala Concert

TANGLEWOOD ON PARADE

Wednesday, August 5, at 8:30

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, LEON FLEISHER, and GRANT LLEWELLYN, conductors
PETER SERKIN, piano
PAMELA FRANK, violin
YO-YO MA, cello

BERLIOZ — *Roman Carnival* Overture

TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

BEETHOVEN — Concerto in C for piano, violin, and cello, Opus 56

Allegro
Largo
Rondo alla polacca

PETER SERKIN, piano; PAMELA FRANK, violin;
YO-YO MA, cello
TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEON FLEISHER conductor

INTERMISSION

SCHUMAN — *New England Triptych*, Three Pieces for Orchestra after William Billings

Be Glad Then, America
When Jesus Wept
Chester

BOSTON SYMPHONY ORCHESTRA,
GRANT LLEWELLYN, conductor

TCHAIKOVSKY — Ceremonial Overture, *1812*

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA conductor

Baldwin piano
Peter Serkin plays the Steinway piano.

TMC Opening Exercises in the late 1940s: among those pictured are (front bench, from left) Lukas Foss, TMC Dean Ralph Berkowitz, Aaron Copland, and Serge Koussevitzky

Tanglewood
Music
Center

Tanglewood Music Center 1992 Fellowship Program

Violins

Patricia Ahern, Andover, MN
Ruth S. Morse Fellowship

Brynn Albanese, Palos Verdes, CA
Hannah and Raymond Schneider Fellowship

Michael Arlt, Weimar, Germany
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Jorge Avila, San Pedro Sula, Honduras
Mr. and Mrs. Allen Z. Kluchman Fellowship

Melvin Chen, Nashville, TN
Harry Stedman Fellowship

Robert Chiu, San Marino, CA
Gerald Gelbloom Memorial Fellowship

Sarah Clendenning, Hanover, NH
Stuart Haupt Fellowship

Lisa Ferguson, New York, NY
Max Winder Violin Fellowship

Julia Grueninger, Morehead, KY
Katherine and Boris A. Jackson Memorial Fellowship

Alicia Huang, Baltimore, MD
William Kroll Memorial Fellowship

Kyra Humphreys, London, England
Eunice Cohen Fellowship

Christina Hunting, Winter Park, FL
Stanley Chapple Fellowship

Susan Hytken, Eureka, CA
Northern California Fund Fellowship

Sonia Jun, East Amherst, NY
Boston Symphony Orchestra Fellowship

Anna Kim, New York, NY
Rita Meyer Fellowship

Kristine Kolbinger, New City, NY
Charles E. Culpeper Foundation Fellowship

Joan Kwuon, Northridge, CA
Boston Symphony Orchestra Fellowship

Jane Price, W. Lafayette, IN
Anonymous Fellowship

Milana Reiche, Louisville, KY
Claudette Sorel/Mu Phi Epsilon Fellowship

Rebecca Rhee, Honolulu, HI
Boston Symphony Orchestra Fellowship

Sarah Roth, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship

Sae Shiragami, Ryugasaki, Japan
Boston Symphony Orchestra Fellowship

Olaf-Torsten Spies, Freiberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship

Timothy Summers, Charlottesville, VA
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich

Madoka Suzuki, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Hisako Takahashi, Tokyo, Japan
Morris A. Schapiro Fellowship

Hilary Walther, Concord, MA
Harry and Marion Dubbs/Brookline Youth Concerts Awards Committee Fellowship

Violas

Matthew Dane, Veazie, ME
Marion Callanan Memorial Fellowship

Jeremy Gershfeld, Bethesda, MD
Abby and Joe Nathan Fellowship

Marka Gustavsson, Greencastle, IN
Mr. and Mrs. William C. Rousseau Fellowship

Irene Haverkamp, Heerde, The Netherlands
Daphne Brooks Prout Fellowship

Ori Kam, Tel Aviv, Israel
Lola and Edwin Jaffe Fellowship

Amy Long, Spartanburg, SC
Wilhelmina Sandwen Fellowship

Joanna Mendoza, Mequon, WI
Boston Symphony Orchestra Fellowship

Daniel Panner, Rochester, NY
Arthur Fiedler/Leo Wasserman Fellowship

Dov Scheindlin, New York, NY
Surdna Foundation Fellowship

Stefan Schmidt, Dusseldorf, Germany
Boston Symphony Orchestra Fellowship

Joli Wu, Santa Monica, CA
Boston Symphony Orchestra Fellowship

Yang Yu, Shanghai
Starr Foundation Fellowship

Cellos

Susannah Chapman, Bethlehem, PA
Haskell Gordon Memorial Fellowship

Douw Fonda, Bolton, MA
Naomi and Philip Kruvant Fellowship

Eric Gaenslen, Burlingame, CA
William Randolph Hearst Foundation Fellowship

Julian Hersh, Mill Valley, CA
Luke B. Hancock Foundation Fellowship

Eric Kutz, Bridgewater, CT
Boston Symphony Orchestra Fellowship

Bridget MacRae, Victoria, Canada
Leonard Bernstein Fellowship

Elizabeth Simkin, Seattle, WA
Charles and Sara Goldberg Charitable Trust Fellowship

Johan Stern, Laxa, Sweden
Anonymous Fellowship

Rebecca Thornblade, Auburndale, MA
Harry and Mildred Remis Fellowship
Felix Wang, Okemos, MI
Boston Symphony Orchestra Fellowship
Sophie Willer, Vancouver, Canada
Mr. and Mrs. Vincent J. Lesunaitis Fellowship
Sofia Zappi, São Paulo, Brazil
William F. and Juliana W. Thompson Fellowship

Basses
Josée Deschênes, St. Elisabeth, Canada
Lia and William Poorvu Fellowship
Sebastien Dubé, Quebec City, Canada
Koussevitzky Music Foundation Fellowship
Kenneth Harper, Princeton, NJ
Geraldine R. Dodge Foundation Fellowship
Owen Lee, Santa Monica, CA
Betty O. and Richard S. Burdick Fellowship
Anthony Manzo, Winter Haven, FL
Rosamond Sturgis Brooks Fellowship
Jacqueline Pickett, Atlanta, GA
Nat Cole Memorial Fellowship
Tracy Rowell, Webster, TX
Lucy Lowell Fellowship
Michiko Tsuzuku, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Flute/Piccolo
Karla Kvam, Los Angeles, CA
Stephen and Persis Morris Fellowship
Nathalie Lacaille, Montréal, Canada
Tappan Dixey Brooks Fellowship
Melissa Mielens, East Greenbush, NY
Merrill Lynch Fellowship
Catherine Ransom, Edina, MN
Mr. and Mrs. Robert E. Remis Fellowship
Gen Shinkai, Westfield, NJ
Frederic and Juliette Brandi Fellowship

Oboe/English Horn
Barbara Bishop, Sarasota, FL
Jane W. Bancroft Fellowship
Jessie Cooper, New York, NY
Fernand Gillet Memorial Fellowship
Eric Olson, Pennington, NJ
Geraldine R. Dodge Foundation Fellowship
Stephanie Shapiro, Great Barrington, MA
Country Curtains Fellowship
Jennifer Slowik, Williamsville, VT
Augustus Thorndike Fellowship

Clarinets
Ivan Garcia, Benidorm, Spain
H. Eugene and Ruth B. Jones Fellowship
Robert Plane, Great Yarmouth, England
English-Speaking Union Fellowship
Ilya Shterenberg, Zhitomir, Russia
Susan Kaplan/Ami Trauber Fellowship
Daniel Spitzer, New York, NY
Darling Family Fellowship
Susan Warner, Otsego, MI
Mr. and Mrs. Frank M. Moody Fellowship

Bass Clarinet
Ben Freimuth, Upper Marlboro, MD
Boston Symphony Orchestra Fellowship

Bassoon/Contrabassoon
Jean Cortese, New York, NY
Alfred E. Chase Fellowship
Shawn Mouser, Boston, MA
Robert G. McClellan, Jr., and IBM Matching Grant Fellowship
Elizabeth Paine, Alexandria, VA
Dr. John H. Knowles Memorial Fellowship
James Rodgers, Glendora, CA
Sherman Walt Fellowship
John Ruze, Concord, MA
Helene R. and Norman Calmers Fellowship

Horns
Oto Carrillo, Guatemala
Omar Del Carlo Tanglewood Fellowship
Susanna Drake, Lexington, MA
David R. and Muriel K. Pokross Fellowship
Luiz Garcia, Boston, MA
Boston Symphony Orchestra Fellowship
Suzanne George, Schenectady, NY
C.D. Jackson Fellowship
David Parker, Wolfville, Canada
Bessie Pappas Fellowship
Margaret Smythe, Boston, MA
Albert L. and Elizabeth P. Nickerson Fellowship

Trumpets
Kurt Dupuis, Rochester, NH
André Côme Memorial Fellowship
Christian Ferrari, Rome, NY
Karl Burack Memorial Fellowship
Larry Knopp, Oshawa, Canada
William J. Rubush Memorial Fellowship
Sarah Lester, Skokie, IL
Armando A. Ghitalla Fellowship
Matthew Thomas, Boston, MA
Caroline Grosvenor Congdon Memorial Fellowship

Tenor Trombones
Darren Acosta, Metairie, LA
Leo L. Beranek Fellowship
Joel Borrelli, Methuen, MA
Robert and Sally King Fellowship
Thomas Kamp, St. Louis, MO
J.P. and Mary Barger Fellowship

Bass Trombone
Eric Lindblom, Jamestown, NY
Red Lion Inn Fellowship

Tuba
Kenneth Amis, Warwick, Bermuda
Wynton Marsalis Fellowship

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Tanglewood
Music
Center

Boston Symphony Orchestra

Seiji Ozawa, Music Director

Music Directorship endowed by John Moors Cabot

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Sajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
Acting Assistant Concertmaster
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Rath and Carl Shapiro chair

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

*Victor Romanul

§ Joseph Conte

§ Lisa Crockett

§ Alexander Romanul

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

‡Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

§ Susan Culpo

Cellos

Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young

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Harold D. Hodgkinson chair

Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity

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Leith Family chair

Bela Wurtzler

John Salkowski

*Robert Olson

*James Orleans

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Flutes

_____
Walter Piston chair

Leone Buyse
Acting Principal Flute
Marian Gray Lewis chair

Fenwick Smith
Myra and Robert Kraft chair

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair

Oboes

Alfred Genovese
Mildred B. Remis chair

‡Wayne Rapier

Keisuke Wakao

§ Laura Ahlbeck

English Horn

Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets

Harold Wright
Ann S.M. Banks chair

§ Julie Vaverka

Thomas Martin
E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Participating in a system of rotated seating within each string section
‡*On sabbatical leave*
§*Substituting, Tanglewood 1992*

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small
Richard Ranti

Contrabassoon
Richard Plaster
Helen Rand Thayer chair

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Thomas Rolfs

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
William Hudgins

Harps
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Assistant Conductors
Grant Llewellyn
Robert Spano

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Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Position endowed by Angelica Lloyd Clagett
Alfred Robison

Stage Assistant
Harold Harris

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Additional Acknowledgments

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the following gifts to underwrite faculty positions in 1992:

Endowed Gifts

Berkshire Chair—Phyllis Curtin
Dr. and Mrs. Edward L. Bowles Chair—Fenwick Smith, flute
Richard Burgin Chair—Eugene Lehner, viola
Charles E. Culpeper Foundation Chair—Gilbert Kalish, Chairman of the Faculty
Renée Longy Chair, a gift of Jane and John Goodwin—Dennis Helmrich, vocal music coach
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman—Peter Serkin, piano
Beatrice Sterling Procter Chair—Louis Krasner, violin
Sana H. Sabbagh and Hasib J. Sabbagh Chair—Gustav Meier, conductor
Surdna Foundation Chair—Edwin Barker, double bass

Annual Gifts

Dynatech Chair—Roger Voisin, trumpet, teacher of solfège
Frederick W. Richmond Foundation Chair—Joel Krosnick, cello

The following endowed funds provide extraordinary support for the teaching activities of the TANGLEWOOD MUSIC CENTER:

Honorable and Mrs. John H. Fitzpatrick Fund
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The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the generosity of Acoustic Research, which provided loudspeakers for the 1992 season.

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the generosity of the Bose Corporation, which provided loudspeaker systems for Theatre-Concert Hall performances throughout the 1992 Tanglewood season.

The TANGLEWOOD MUSIC CENTER is grateful to TDK Electronics Corporation for the donation of audio cassettes for use in recording.

The TANGLEWOOD MUSIC CENTER acknowledges with gratitude a grant from The Pew Charitable Trusts, which underwrites the residency of John Harbison, 1992 Composer-in-Residence, and provides ongoing support for the Music Center's Composition Program.

The TANGLEWOOD MUSIC CENTER is also supported in part through a grant from the National Endowment for the Arts.

Cover art by Karen Magane

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Tanglewood Music Center

P R O G R A M

TANGLEWOOD ON PARADE 1992

2:00 FANFARES — Main Gate Drive
BUTI
Roger Voisin, conductor
Hasse: Boston Common Brass
Atlantic Brass Quintet and
Koussevitzky Brass Quintet

2:30 BUTI CHAMBER MUSIC — Chamber Music Hall
di Lasso: O Occhi manza mia
Brahms: from Zigeunerlieder
Brahms: from Liebeslieder Waltzes
Debussy: from Trois Chansons de Charles d'Orleans
Telemann: Sonata for Flutes
Dvorak: String Quintet
Klughardt: Woodwind Quintet
Franck: Violin Sonata
Fisher: Blue Song/Plastic Dance

2:30 FELLOWSHIP CHAMBER MUSIC — Theatre
Beethoven: Variations on La ci darem la mano
Mendelssohn: Octet for Strings, Op. 20
Schubert: Piano Trio, Op. 99
Stravinsky: Octet for Winds
Schumann: Andante and Variations
Brahms: Horn Trio, Op. 40
Haydn: String Quartet, Op. 20, no. 2
Ravel: String Quartet
Prokofieff: Quintet

3:45 BUTI YOUNG ARTISTS CHORUS — Koussevitzky Music Shed
William Cutter, conductor
Vaughan-Williams: A Choral Flourish
Stravinsky: Ave Maria
Bruckner: Ave Maria
Britten: Choral Dances from Gloriana
Fine: O Know to End is to Begin
Dawson: Soon Ah Will Be Done
arr. Luboff: Steal Away
arr. Cutter: I Hear America Singing
BUTI YOUNG ARTISTS ORCHESTRA
David Hoose, conductor
Bruckner: Symphony No. 4

4:00 FELLOWSHIP VOCAL MUSIC — Chamber Music Hall
Italian Songs
Griffes: Five songs
Liszt: Four songs
Satie: Five songs

5:30 ALPINE HORN DEMONSTRATION — Lawn near Chamber Music Hall

6:00 FELLOWSHIP WIND MUSIC — Main House Porch
Mozart: Serenade for Winds, K. 388
Beethoven: Octet for Winds

7:55 FANFARES — Koussevitzky Music Shed
Roger Voisin, conductor
Williams: Olympic Fanfare
Williams: Liberty Fanfare
Copland: Fanfare for the Common Man
Charles Schlueter, conductor
Strauss: Feierlicher Einzug

8:30 GALA CONCERT — Koussevitzky Music Shed
Berlioz: Roman Carnival Overture
TMCO: Seiji Ozawa, conductor
Beethoven: Triple Concerto
TMCO: Leon Fleisher, conductor
Pamela Frank, Yo-Yo Ma, Peter Serkin, soloists
Schuman: New England Triptych
BSO: Grant Llewellyn, conductor
Tchaikovsky: 1812 Overture
BSO and TMCO: Seiji Ozawa, conductor

Fireworks over Lake Mahkeenac

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 5, 1992

FELLOWSHIP PROGRAM CHAMBER MUSIC

2:30 P.M. Theatre Concert Hall

Prepared by Keisuke Wakao, Norman Fischer, Gilbert Kalish, Donald MacCourt, Julius Levine, Leon Fleisher, Joel Smirnoff, Andrew Jennings, and Julius Levine

---

Beethoven — Variations on the theme "La ci darem la mano" from Mozart's Don Giovanni for two oboes and English horn

Jessie Cooper, Jennifer Slowik, oboes
Barbara Bishop, English horn

Mendelssohn — Octet in E-flat Major for Strings, Op. 20
Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Sae Shiragami, Sarah Roth, Rebecca Rhee, Sonia Jun, violins
Matthew Dane, Joanna Mendoza, violas
Felix Wang, Sofia Zappi, cellos

Schubert — Trio in B-flat Major for Piano and Strings, D. 898
Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Brynn Albanese, violin — Eric Gaenslen, cello
Tina Toglia, piano

Stravinsky — Octet for Wind Instruments
Sinfonia: Lento - Allegro moderato
Tema con variazione
Finale: Tempo giusto

Karla Kvam, flute — Sarah Lester, trumpet
Daniel Spitzer, clarinet — Matthew Thomas, trumpet
Shawn Mouser, bassoon — Joel Borrelli, trombone
John Ruze, bassoon — Thomas Kamp, trombone

This program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Alan Smith, Robert Cowart and Ken Griffiths.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

BALDWIN PIANO

Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 5, 1992

FELLOWSHIP PROGRAM WIND MUSIC

6:00 P.M. Main House Porch

Prepared by Norman Fischer

Mozart — Serenade No. 12 in C minor, K. 388

Allegro
Andante
Minuetto in Canone
Allegro

Beethoven — Octet, Op. 103

Allegro
Andante
Menuetto
Finale: Presto

Barbara Bishop, Stephanie Shapiro, oboes
Susan Warner, Robert Plane, clarinets
James Rodgers, Shawn Mouser, bassoons
Oto Carrillo, David Parker, horns

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Fifth Recital
Saturday, August 8, 1992 at 4:00 P.M.
Chamber Music Hall

In Reverence — Juliana Hall
- It is an honorable thought
- Lightly stepped a yellow star
- Prayer is the little implement
- Papa above!
- The grave my little cottage is

Stacie Robinson, soprano
John G. Churchwell, piano

Venetianisches Gondellied — Felix Mendelssohn
Neue Liebe
Die Liebende Schreibt
Frühlingslied

Gina Silverman, soprano
Shiela Kibbe, piano

Cabaret Songs (W.H. Auden) — Benjamin Britten
- Tell me the truth about love
- Stop all the clocks
- Johnny
- Calypso

Jean La Forgia, soprano
Kristin Pankonin, piano

Mélodies de Venise, Op. 58 — Gabriel Fauré
- Mandoline
- En sourdine
- Green
- A Clymene
- C'est l'extase...

S. Mark Swindler, tenor
Shiela Kibbe, piano

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Serge Koussevitzky
Opening Exercises, 1941

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Der Jäger — Johannes Brahms
Verzagen
O kühler Wald
Treue Liebe

Jessica Jones, soprano
Pierre McLean, piano

Nell — Gabriel Fauré
Nocturne
La Fée aux Chansons
Après un Rêve

Katherine Vetter, soprano
Pierre McLean, piano

Abendstern — Franz Schubert
Erlafsee
Beim Winde
Iphigenia

Bethany Hodges, soprano
Alan Darling, piano

Pastorales — Carlos Pedrell
Andábamos, monte arriba
Qué blanca viene la luna!
Novia del campo

Trina A. Bulych, soprano
Laura Dahl, piano

Dors mon enfant. . . — Richard Wagner
Mignonne
Attente

Heidi Menzenberg, soprano
Laura Dahl, piano

When stars are in the quiet skies — Charles Ives
The greatest man
The Housatonic at Stockbridge
Charlie Rutlage

Gregory W. Keil, baritone
Todd Sisley, piano

In Reverence

(poetry by Emily Dickinson)

It is an honorable thought

It is an honorable thought
And makes One lift One's Hat
As One met sudden Gentlefolk
Upon a daily Street

That We've immortal Place
Though Pyramids decay
And Kingdoms, like the Orchard
Flit Russetly away

Prayer is the little implement

Prayer is the little implement
Through which Men reach

Where presence-is denied them.
The fling their Speech

By means of it-in God's Ear-
If then He hear-
This sums the Apparatus
Comprised in Prayer-

The grave my little cottage is

The grave my little cottage is,
Where "Keeping house" for thee
I make my parlor orderly
And lay the marble tea.

For two divided, briefly,
A cycle, it may be,
Till everlasting life unite
In strong society.

Lightly stepped a yellow star

Lightly stepped a yellow star
To its lofty place-
Loosed the Moon her silver hat
From her lustral Face-
All of Evening softly lit
As an Astral Hall-
Father, I observed to Heaven,
You are punctual.

Papa above!

Papa above!
Regard a Mouse
O'erpowered by the Cat!
Reserve within thy kingdom
A "Mansion" for the Rat!

Snug in seraphic Cupboards
To nibble all the day,
While unsuspecting Cycles
Wheel solemly away!

Four Songs by Mendelssohn

Venetianisches Gondellied

When over the piazzetta
the breeze of evening blows,
then, Ninetta, you know
who stands here and waits,
you know
who knows you despite veil and mask;
you know
how my heart burns with longing.

Boatman's garb I'll wear
at the same hour,
and trembling tell you:
the boat is ready.
Oh, come now,
while clouds still cover the moon.
Oh, come now!
Through the lagoons, love let us flee!

Neue Liebe

In the moonshine, in the woods, I once saw a procession of elves;
I heard their horns sounding, I heard their little bells ringing.
Their tiny white steeds wore golden antlers and flew past quickly;
They came like wild swans flying through the wind.
Laughing, the queen nodded at me, laughing, as she rode by.
Does this foretell a new love? Or does it signify death?

Die Liebende schreibt

A look from your eyes into mine,
a kiss from your mouth upon my mouth,
who, like me, is assured of these,
can aught else delight her?

Abruptly those tears dry up again:
his love, I think, he sends into this silence
Should you not reach into the distance?

Far from you, a stranger to my own,
constantly, I let my thoughts range [illegible]
round,
and always to that hour do they return,
that only hour; then I begin to weep.

Hark to the whisper of this wafting love;
your will is my sole happiness on earth,
your loving will towards me;
give me a sign!

Frühlingslied

Through the dark forest goes gentle Spring's morning hour,
through the forest from heaven blows a soft message of love.
The green tree listens blissfully, and with all its branches it dives
into Spring's beautiful dream, into life's full rondelay.

A little blossom blooms somewhere, to be watered by the clear dew,
the hidden one trembles joyfully, knowing Heaven thinks of her.
In the secrecy of the night's foliage, the bird's heart will be hit
by love's magic power, and it sings of a sweet hope.

Heaven utters not one word of joyful Spring's fate,
only its mute, warm glance kindled the blissfulness.
Even in Winter's grief which enclosed the soul,
your glance, quiet and warm, has penetrated me with the power of Spring.

Mandoline

The givers of serenades and the lovely listeners
Exchange sweet nothings under the singing branches
It is Tircis and it is Aminte and the eternal Clitandre
And it is Damis who, for many a cruel one, has written many verses
Their short vests of silk, their long trailing robes,
Their elegance, their joy, and their soft blue shadows
Which in the ectasy of a pink and grey rose,
And the mandoline chatters amid the quivering of the breeze
The givers of serenades and the lovely listeners
Exchange sweet nothings under the singing branches.

En sourdine/ Muted

Calm in the half light made by the tall branches
Penetrate well our love the profound silence,
Let us merge our souls, our hearts and our ecstatic senses,
With the vague languors of pines and of arbutus
Close your eyes half way, fold your arms over your breast
And from your sleeping heart chase away forever all purpose
Let us surrender to the soothing and gentle zephyr
Who comes at your feet, ruffling the waves of russet grass.
And when, solemnly, the evening of dark oak trees descends,
The voice of our despair, the nightingale will sing.

Green

Here are fruits, flowers, leaves, and branches
And here too is my heart which beats only for you
Do not destroy it with your two white hands
And to your lovely eyes may the humble gift seem sweet.
I come all covered with dew that the breeze of morning
Has chilled on my brow, let my weariness at your feet rest
Dreaming of dear moments will bring repose.
On your young breast let me rest my head still ringing with your last kisses
Let it be appeased after the good tempest and that I may sleep
A little as you rest.

A Clymene/ To Clymene

Mystical barcarolles - romances without words - dearest
Since your eyes - the color of heaven - since your strange voice
Vision who maddens and troubles the horizon of my reason
Since the conspicuous aroma of the palor of the swan
And since the innocent honesty of your odor
Ah! In order that all your being - music that penetrates
Halos of deceased angels - tones and perfumes
Has on the rhythms of souls in this connection
Fools my subtle heart - so be it!

C'est l'extase/ It is ecstasy

It is languorous ecstasy, it is the fatigue of love, it is the tremor of woods
The embrace of the breezes, it is in the grey branches the choir of tiny voices
Oh the frail and fresh murmurings that twittering and whispering
That is like the sweet cry that the ruffled grass breathed out,
You would say under swirling water, the muted roll of pebbles.
This soul which mourns and this subdued plaint is ours, is it not?
Mine, say, and yours breathing a humble anthem in this warm evening very softly.

Der Jager/The Hunter

My sweetheart is a hunter, and green is his coat,
And blue are his eyes, but his heart is too big!
My sweetheart is a hunter, he always hits the mark,
And he entices girls, as many as he could want.
My sweetheart is a hunter, he knows roads and trails,
But to me he can come only through the church door.

Verzagen/Despair

I sit by the shore of the rushing sea
And there I search for peace;
I look at the drifting waves,
With a dull resignation.
The waves are rushing to the shore,
They foam and vanish again;
The clouds, the winds above,
They come and blow away.
You, violent heart, be still
And be resigned in peace.
Let the waves and winds console you;
Why do you weep, why do you weep?

O kuhler Wald/θ cool forest
Oh cool forest, in which
My sweetheart strolls, where do you rustle?
O echo, that understands my song,
Where do you listen?
Deep in my heart rustles the forest
In which my sweetheart strolls,
The echo is sleeping in sorrow,
The songs are wafted away.

Treue Liebe/True Love

A maiden sat by the shore of the sea
And with longing she gazed far away:
"Where are you, my dearest, where do you linger so long?
My heart's distress will not let me rest.
Oh, if you only would come, dearest today!"
Evening drew near and the sun set
Low at the heaven's rim.
"So the wave will never carry you back?
In vain, my gaze peers into the distance,
Where shall I find you, my dearest, again?"
The waters caressingly played 'round her feet,
Like dreams of blissful hours.
She was drawn into the depyh by a silent force:
Nevermore by the shore stood that fair vision,
She has found her beloved!

NELL (Leconte de Lisle)

Your rose of crmson in the clear sun, Oh June, glitters intoxicatedly,
Incline towards me your gilded goblet: my heart and your rose are alike.

From beneath the soft shelter of the shady leaves rises a sigh of sensuous delight:
More than one dove sings in the lonely wood, Oh my heart, its amorous plaint.

How your pearl is sweet in the flaming sky, star of the pensive night!
But how much more sweet is the vivid light that shines in my heart,
In my enraptured heart!

The singing sea along the shore will surpress its eternal murmur
Before your image, dear love, Oh Nell, ceases to flower in my heart!

NOCTURNE (Villiers de L'Isle-Adam)

The night, in its great mystery, opens its blue jewelry box
As many flowers on earth as stars in the sky!

One sees the sleeping shadows brighten at each moment,
As much by the charming flowers as by the charming stars.

As for me, my darkly veiled night has for charm and for brilliance,
But one flower and one star: my love and your beauty.

THE SONG FAIRY (Armand Silvestre)

There was a grass fairy with unruly hair that ran through the bushes
Without allowing herself to be caught, in April, in order to teach the birds songs

When jays and sparrows sang wrong notes while reciting their songs,
The fairy with diligence reproached her bad students.

Her little naked hand picked a small blade of grass from the bush,
To stimulate their zeal she whipped the wings of the bad students.

On an autumn morning she arrives and is astonished to fined the woods deserted
With the swallows her unfaithful friends had flown away on the air.

And all winter long the grass fairy with dead hair, while counting the moments,
Under the immense forest composes some songs for the next spring!

AFTER A DREAM (Romain Bussine)

In a sleep charmed by your image
I dreamed of happiness, passionate illusion.
Your eyes were so tender, your voice pure and ringing,
You shone like a sky lighted by the dawn.

You called me and I left the earth
To fly with you towards the light,
The skies drew apart their clouds for us,
Unknown splendors, a glimpse of divine glow,

Alas! Alas! sad awakening from dreams,
I call on you, Oh night, to give me back your illusions
Return, Return in radiance,
Return, Oh mysterious night!

Abendstern/Evening star

Why do you stay alone in the heavens, o beautiful star?
Why do you withold your bright face from your brother?
"I am the true-love star who has distanced itself from love."
If you are love, hesitate not -- Go to him!
Who could resist you, you sweet stubborn light!
"I do not sow seed, and so stay silent in mourning at home."

Erlafsee/Erlaf Lake

I am so happy, so sad by the still Erlaf Lake.
Sacred silence in pine branches,
The motionless blue depths,
Only the shadows of the clouds move over the dark mirror.

Fresh winds gently ripple the waters
And the sun's golden crown grows pale.

I am so happy, so sad by the the still Erlaf Lake.

Beim Winde/With the Wind

The clouds, stars and moon are dreaming.
They rock and settle themselves down
To a peaceful place, to a dewy bed,
To secret happiness.

But rustling leaves and rippling waves pronounce an awakening.
Then the eternal moan of the unpeacful winds disturb the peace.
First a gentle stirring, then wild commotion.
Expanded spaces devour the dreams.

Keep your dear ones in your heart.
Your blood pulses from the raging storm
Prudently to protect the sacred flame.

The clouds, stars and moon are dreaming.
They rock and settle themselves down
To a peaceful place, to a dewy bed,
To secret happiness.

Iphigenia

Bloom no flowers from the dear homeland here on Tauris' shore? ahme?
Blows no breeze from the beloved fields where my sisters played with me?
Ah, my life is consumed.

Sadly I wander through the grove.
I cherish ho hope to ever see my homeland.
And the sea with high waves that break on the cliffs
Drown my soft entreaties.

Goddess who rescued me and imprisoned me in the wilderness,
Save me once again.
Mercifully let me go to my people.
Goddess, let me appear in the hall of the great kings.

We Walked up the Mountain (Andábamos, monte arriba)

We walked up the mountain bathed in the moon. You gave me a bouquet of herbs, do you remember Blanca? How pale was yourhand in the half blue light. How your eyes looked, oh how you were! The light of the moon was snowing its sorrow of white lilies on the black mountain. It was as white as your .... Blanca, Blanca! You opened the flower of your youth to me. Well, I know that you would have nailed Christ to the cross for me. Well, I know that you would have given me all of your life, your death, your .... Well, I know that you would have stretched out in a coffin for me. Blanca, who could give you all of the heart in a ray of the moon, in a fragrant bouquet.

How White Comes the Moon!(Qué blanca viene la luna!)

How white comes the moon! Ah! Late yesterday, the milleress died. She was the rose and the music of the valley. The new mill is weeping like a mother. When they took out the coffin the valley wept. The coffin was white and rose, and the lid was of crystals. The new mill is weeping like a mother. The milleress was white in a bed of orange blossoms. They say that no lover had ever kissed her Ah! The new mill is weeping like a mother. The shepherd from the valley returns from the cemetery singing a sad song to the star of the evening. How wept the mill. The new mill is weeping like a mother Ah!

Bride of the Country (Novia del campo)

Bride of the country, poppy that is opened in the wheat. Little poppy, will you marry me? I will give you all of my soul, you will have water and bread. I will give you all of my soul, all of the soul of a lover. You will have a poor house full of sun and affection, where I will love you like a child. I will work your land, you will go for water to the fountain. I will irrigate your land with the sweat of my brow. Poppy of the path, red like a heart. I will sing to you the sound of the mill wheel. I will sing to you the sound of the saddened wheel. I shall open my heart to you, poppy of my life. Bride of the country, poppy that is opened in the wheat. Little poppy, will you marry me?

Dors mon enfant (Sleep my baby) poet unknown

Sleep between my arms, child full of charms.
You don't know the worries, the tears.
You laugh while sleeping, to your sweet smile my heart breaks:
Sleep oh my child.

Sleep on the knees of your tender mother
because the jealous sky has stolen your father.
I watch trembling on your vulnerable childhood, my hopes fade
Sleep oh my child.

Sleep and fear nothing because if you sleep
your guardian angel, your mother, watches you.
Peace descends on your innocent countenance, sleep under my protection
Sleep oh my child.

Mignonne (Darling) Pierre de Ronsard

Darling, let's go see if the rose this morning has closed her crimson dress in the sun, or lost the folds in the pleats of her crimson dress, which is dyed the same color as yours.

There! Look, in such a short amount of time, she is at her peak, there, her beauties left to fall. O truly cruel is mother nature that such a flower doesn't last from morning until evening.

Now therefore, listem to me darling, while at your blossoming age, in its most green newness, harvest your youth like this flower, because beauty dies with age.

Attente (Awaiting) Victor Hugo

Go up squirrel, go up to the big oak, on the branch of the impending skies who bend and tremble like a rush. Stork, to the old faithful tower, oh fly to the church, to the citadel, to the high church tower! Old eagle go up to your domain, to the hundred-year old mountained, eternally whitened by winter. For you who sit worrying the dawn will never be peaceful. Go up! Go up! Live lark! Go up to the sky! And now to the heights of the tree, to the arrows on the marble tower, to the mountain, to the glowing sky, to the horizon, among the mist, do you, floating by feathers, a running horse whose breath smokes in the mist; carrying back to me my beloved? Do you see returning my beloved?

Tanglewood Music Center

P R O G R A M

FIFTH CHAMBER MUSIC CONCERT
Sunday, August 9, 1992 at 10:00 A.M.
Theatre Concert Hall

Prepared by Peter Serkin, John Harbison, Andrew Jennings, and Eugene Lehner

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Beethoven — Trio in B-flat Major for Clarinet, Cello and Piano, Op. 11
- Allegro con brio
- Adagio
- Tema con Variazioni

Ivan Garcia, clarinet — Felix Wang, cello
Katsunori Ishii, piano

John Harbison — Quintet (1978)
- Intrada
- Intermezzo
- Romanza
- Scherzo
- Finale

Melia Mielens, flute — Susan Warner, clarinet
Stephanie Shapiro, oboe — Shawn Mouser, bassoon
Luiz Garcia, horn

Schubert — Quintet in A Major for Piano and Strings, Op. 114 ("Trout")
- Allegro vivace
- Andante
- Scherzo: Presto
- Tema; Andantino
- Finale: Allegro giusto

Olaf-Torsten Spies, violin — Johan Stern, cello
Jeremy Gershfeld, viola — Owen Lee, bass
Yaron Rosenthal, piano

Cindy Cox — Piece in Two Halves (1992)

Susan Hytken, violin — Karla Kvam, flute
Eric Gaenslen, cello — Ivan Garcia, clarinet
John Root, piano
Wing-Sie Yip, conductor

BALDWIN PIANO

BALDWIN PIANO

Piece in Two Halves was composed from February to May 1992. The first movement is derived from an earlier work called Passage, composed in 1990. The first movement begins calmly and becomes progressively more intense, with the cello assuming a solo role. The instruments pair off - violin and cello, flute and clarinet, with the piano as a separate and continuous presence. The last section returns to the opening calm, resolving the previous conflict.

The second movement, the opposing half, is a fun, jazzy sort of dance that counters the seriousness of the first movement. The texture alternates tutti passages with solos. Here the clarinet takes the lead, accompanied by the piano and cello.

Cindy Cox was born in Houston in 1961. She graduated summa cum laude from Texas Christian University with a B.M. in piano, and received both M.M. and D.M.A. in composition at Indiana University. She has studied piano with Lili Kraus and composition with Harvey Sollberger, Eugene O'Brien and Donald Erb. In addition to awards from ASCAP, Composers Inc. and Alea III Ms. Cox has been commissioned by the National Women Composers Resource Center to compose an orchestral work for the Women's Philharmonic, "one of the largest awards given specifically to a young woman composer." Recently named Assistant Professor of Music at the University at Berkeley, Cindy Cox is a Fellow in Composition at the 1992 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

Beethoven — Quartet in A minor for Strings, Op. 132

Assai sostenuto; Allegro
Allegro ma non tanto
Molto adagio; Andante
Alla marcia, assai vivace
Allegro appassionato

Melvin Chen, violin
Lisa K. Ferguson, violin
Daniel Panner, viola
Bridget MacRae, cello

Tanglewood Music Center

P R O G R A M

A PROGRAM OF VOCAL AND CHAMBER MUSIC

Sunday, August 9, 1992 at 8:30 P.M.
Theatre Concert Hall

Divertimento in quattro esercizi — Luigi Dallapiccola

Introduzione
Arietta
Bourrée
Siciliana

Misa Iwama, mezzo soprano
Amy Long, viola — Nathalie Lacaille, flute
Sophie Willer, cello — Jessie Cooper, oboe
Ilya Shterenberg, clarinet

Banalités — Francis Poulenc

Chanson d'Orkenise
Hôtel
Fagnes de Wallonie
Voyage à Paris
Sanglots

Tod Fitzpatrick, baritone
Kristin Pankonin, piano

Party Songs — Joseph Fennimore

Maybe he'll be there
An angel passes
At a party
Home is not where my heart is

Janet Momjian, soprano
Dennis Helmrich, piano

Intermission

Quartet for Strings No. 6, Op. 101 — Dmitri Shostakovitch

Allegretto
Moderato con moto
Lento
Allegretto - Andante

Robert Chiu, violin — Joli Wu, viola
Alicia Huang, violin — Susannah Chapman, cello

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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From the Diary of Virginia Woolf — Dominick Argento

I. The Diary April, 1919
II. Anxiety October, 1920
III. Fancy February, 1927
IV. Hardy's Funeral January 1928
V. Rome May, 1935
VI. War June, 1940
VII. Parents December, 1940
VIII. Last Entry March, 1941

Misa Iwama, mezzo soprano
Alan Darling, piano

from "Clairières dans le ciel" — Lili Boulanger

Elle était descendue au bas de la prairie
Elle est gravement gaie
Si tout ceci n'est qu'un pauvre rêve
Deux andolies
Demain fera un an

Youmi Cho, soprano
John G. Churchwell, piano

Madrigals, Book III — George Crumb

La noche canta desnuda sobre los puentes de marzo
Quiero dormir el sueño de las manzanas
Nana, niño, nana del caballo grande que no quiso el agua

Johanne Blank, soprano
Sarah Catlin, harp — Robert Schulz, percussion

Tonight's program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Alan Smith, Robert Cowart and Ken Griffiths. Additional instrumental preparation by Bonnie Hampton (Dallapiccola), Eugene Lehner (Shostakovitch), and Gilbert Kalish (Crumb).

Divertimento in quattro Esercizi, by Luigi Dallapiccola

Introduzione

Don't send me messages that are false;
Don't send me messages that are wicked.
Let your eyes be the message when you raise them,
Let your eyes be the message to mine.
Look at my red lips,
For I have a husband who doesn't know know them.

Arietta

And for the beautiful singing of a blackbird
The beautiful girl can't sleep:
One moment she is asleep, the next she is awake
And in the next she breathes great sighs.
Then she rises nude, all nude
Out of her clean bed;
And goes into her garden
Under her flowering almond trees;
There she puts on her shoes and there she dresses
And there she awaits her sweet faithful lover.

Bourrée

The water races in the gorge,
And the grape is now red;
My lover wants me greatly,
So give her to me now.
This dance doesn't please me,
It could be better.
And you, my good friend,
Go to the side of the one you desire,
And stay there firmly by her.

Siciliana

Mama, the time has come
When I would like to marry.
I scarcely know how to tell you
About the lad who has pleased me greatly.
I so love his build,
His bearing and his features,
That clearly I can tell you,
I want him with me always.
Surely you want me to have a lover
Who boasts of my love.
Mother, may your heart burst
If you stand in my way.

Banalites

Chanson d'Orkenise

Through the gates of Orkenise
a carter wants to enter.
Through the gates of Orkenise
a tramp wants to leave.

And the town guards
hasten up to the tramp:
"What are you taking away from the town?"
"I leave my whole heart there."

And the town guards
hasten up to the carter:
"What are you bringing into the town?"
"My heart to be married!"

What a lot of hearts in Orkenise!
The guards laughed, laughed.
Tramp, the road is hazy,
love makes the head hazy, O carter.

The fine-looking town guards
knitted superbly;
then the gates of the town
slowly closed.

Hôtel

My room is shaped like a cage
the sun puts its arm through the window
but I who would like to smoke
to make smoke pictures
I light at the fire of day my cigarette
I do not want to work
I want to smoke.

Fagnes de Wallonie

Overwhelming sorrow
seized my heart in the desolate uplands
when tired I rested in the fir plantation
the weight of the kilometres while blustered
the west wind
I had left the pretty wood
the squirrels stayed there
my pipe tried to make clouds in the sky
which remained obstinately clear

I did not confide any secret
except an enigmatic song
to the damp peat bog
the heather fragrant with honey
attracted the bees
and my aching feet
crushed the bilberries and the blaeberries

tenderly united
north
north
life twists itself there
in strong trees
and twisted
life bites there
death
ravenously
when the wind howls

Voyage à Paris

Ah! how charming
to leave a dreary place
for Paris
delightful Paris
that once upon a time love must have created

Sanglots

Our love is ordered by the calm
stars
now we know that in us many men
have their being
who came from very far away
and are one under our brows
it is the song of the dreamers
who tore out their heart
and carried it in the right hand
(remember dear pride all these
memories
of the sailors who sang like
conquerors
of the chasms of Thule of the
gentle skies of Ophir
of the cursed sick people of
those who fled from their
shadow
and of the joyous return of
the happy emigrants)
this heart ran wtih blood
and the dreamer went on thinking
of his wound delicate
(You will not break the chain of
these causes)
and painful and said to us
(which are the effects of other
causes)
my poor heart my broken heart
resembling the heart of all men
(here here are our hands that
life enslaved)
has died of love or so it seems.

has died of love and here it is
such is the way of all things
tear out yours also
(and nothing will be free until
the end of time)
let us leave all to the dead
and hide our sobs

From the Diary of Virginia Woolf, by Dominick Argento

The Diary April, 1919

What sort of diary should I like mine to be? Something . . . so elastic that it will embrace anything, solemn, slight or beautiful that comes into my mind. I should like it to resemble some deep old desk . . . in which one flings a mass of odds and ends without looking them through. I should like to come back, after a year or two, and find that the collection had sorted itself and refined itself and coalesced, as such deposits so mysteriously do, into a mould, transparent enough to reflect the light of our life . . .

Anxiety October, 1920

Why is life so tragic; so like a little strip of pavement over an abyss. I look down; I feel giddy; I wonder how I am ever to walk to the end. But why do I feel this: Now that I say it I don't feel it. The fire burns; we are going to hear the Beggar's Opera. Only it lies all about me; I can't keep my eyes shut . . . . And with it all how happy I am-if it weren't for my feeling that it's a strip of pavement over an abyss.

Fancy February, 1927

Why not invent a new kind of play; as for instance:

Woman thinks . . .
He does.
Organ plays.
She writes.
They say:
She sings.
Night speaks
They miss

Hardy's Funeral January, 1928

Yesterday we went to Hardy's funeral. What did I think of? Of Max Beerbohm's letter . . . or a lecture . . . about women's writing. At intervals some emotion broke in. But I doubt the capacity of the human animal for being dignified in ceremony. One catches a bishop's frown and twitch; sees his polished shiny nose; suspects the rapt spectacled young priest, gazing at the cross he carries, of being a humbug . . .next here is the coffin, an overgrown one; like a stage coffin, covered with a white satin cloth; bearers elderly gentlemen rather red and stiff, holding to the corners; pigeons flying outside . . . procession to poets corner; dramatic "In sure and certain hope of immortality: perhaps melodramatic. . .Over all this broods for me some uneasy sense of change and mortality and how partings are deaths; and then a sense of my own fame . . . and a sense of the futility of it all.

Rome May, 1935

Rome; tea. Tea in cafe. Ladies in bright coats and white hats. Music. Look out and see people like movies. . . Ices. Old man who haunts the Greco. . . Fierce large jowled old ladies. . . talking about Monaco. Talleyrand. Some very poor black wispy women. The effect of dowdiness produced by wispy hair. Sunday cafe... Very cold. The Prime Minister's letter offering to recommend me for the Companion of Honour. No.

War June, 1940

This, I thought yesterday, may be my last walk . . . the war-our waiting while the knives sharpen for the operation-has taken away the outer wall of security. No echo comes back. I have no surroundings. . . Those familiar circumvolutions-those standards-which have for so many years given back an echo and so thickened my identity are all wide and wild as the desert now. I mean, there is no "autumn", no winter. We pour to the edge of a precipice . . . and then? I can't conceive that there will be a 27th June 1941.

Parents December, 1940

How beautiful they were, those old people-I mean father and mother-how simple, how clear, how untroubled. I have been dipping into old letters and father's memoirs. He loved her; oh and was so candid and reasonble and transparent . . . How serene and gay even, their life reads to me: no mud; no whirlpools. And so human-with the children and the little hum and song of the nursery. But if I read as a contemporary I shall lose my child's vision and so must stop. Nothing turbulent; nothing involved; no introspection.

Last Entry March, 1941

No: I intend no introspection. I mark Henry James' sentence: observe perpetually. Observe the oncome of age. Observe greed. Observe my own despondency. By that means it becomes serviceable. Or so I hope. I insist upon spending this time to the best advantage. I will down with my colours flying. . . Occupation is essential. And now with some pleasure I find that it's seven; and must cook dinner. Haddock and sausage meat. I think it is true that one gains a certain hold on sausage and haddock by writing them down.

from "Clairières dans le ciel" by Lili Boulanger (text by Francis Jammes)

Elle était descendue au bas de la prairie

She descended to the bottom of the prairie
and the prairie, all blooming with plants whose stems like to push through the water,
these overrun plants, I gathered them.

Soon, having refreshed herself, she reached the top of the prairie there, which was all blooming.
She laughed and fluttered with the awkward grace of young girls who are too tall.
She had the appearance of lavender flowers.

Elle est gravement gaie

She is seriously happy.
Sometimes, her gaze rose as if to surprise my thought.
She was sweet then, like when it is late.
...the yellow and blue velvet of a path of pansies.

Si tout ceci n'est qu'un pauvre rêve

If all of this is nothing but a poor dream,
and if it is necessary that I add in my life, once again, this disillusion to the disilluions,
and if I must again, in my dark madness, search in the sweetness of the wind and the rain for the only vain voices that would have me passionately,
I don't know if I will recover, o my friend.

Deux ancolies

Two flowers balanced themselves on the hill
And one said to her sister:
"I tremble before you and stand confused."
And the other responded:
"If in the rock that water erodes drop by drop,
If I look at myself, I see that I tremble and am confused like you."
The wind increasingly rocked both of them, filled them with love, and combined their blue heart.

Demain fera un an

Tomorrow will be a year since, at Audaux, I gathered the flowers of which I spoke from the moistened prairie.
Today is the most beautiful day - Easter.
I plunged myself in the blue of the countryside, across woods, across near, across fields.
How, my heart, are you not dead from this year?
My heart, I gave you again this suffering to see again this village where I have suffered so much, these roses that bleed before the parsonage, these lilacs that kill me in the sad flowerbeds.
I remembered my previous distress and I don't know how I have not fallen on the ochre of the path, my brow in the dust.
Nothing more. I have nothing more that supports me.
Why is it so beautiful and why was I born?
I had wanted to lie on your calm knees the fatigue that breaks my soul, that lies down like a beggarwoman in the ditch of the road.
To sleep. To be able to sleep forever under the sudden downpours blue, under the fresh thunder.
To no longer feel. To no longer know of your existence.
To no longer see this blue swallow the hills in the blue dizziness that combines the air and the water.
To no longer see this emptiness where I search in vain for your presence.
I seem to feel like crying inside, a heavy silent sob for someone who isn't there.
I write and the countryside is sonorous with joy...
"She descended to the bottom of the prairie, and as it was all blooming..."
Nothing more. I have nothing more that sustains me.
Nothing more.

Madrigals, Book III, by George Crumb

La noche canta desnuda sobre los puentes de marzo
Night sings naked above the bridges of March

Quiero dormir el sueño de las manzanas para aprender un llanto que me limpie de tierra
I want to sleep the sleep of apples, to learn a lament that will cleanse me of earth.

Nana, niño, nana del caballo grande que no quiso el agua. Duermete, rosal, que el caballo se pone a llorar. Las patas heridas, las crines heladas, dentro de los ojos un punal de plata.
Lullaby, child, lullaby of the proud horse who would not drink water. Go to sleep, rose-bush, the horse begins to cry. Wounded legs, frozen manes, and within the eyes a silver dagger.

Tanglewood Music Center

P R O G R A M

SIXTH CHAMBER MUSIC CONCERT
Monday, August 10, 1992 at 8:30 P.M.
Theatre Concert Hall

Prepared by Roger Voisin, Norman Fischer, Fenwick Smith, and Joel Krosnick

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John Harbison — Magnum Mysterium
- Invocation
- Pastorale berçeuse
- Gloria
- Epiphany

Suzanne George, horn — Larry Knopp, trumpet
Darren Acosta, trombone — Christian Ferrari, trumpet
Kenneth Amis, tuba

Dvorak — String Quartet in A-flat Major, Op. 105
- Adagio ma non troppo; Allegro appassionato
- Molto vivace
- Lento e molto cantabile
- Allegro non tanto

Sonia Jun, violin — Irene Haverkamp, viola
Patricia Ahern — Sophie Willer, cello

David Horne — Out of the Air

Hilary Walther, violin — Melissa Mielens, flute
Dov Scheindlin, viola — Jessie Cooper, oboe
Felix Wang, cello — Daniel Spitzer, clarinet
Reiko Uchida, piano — Susanna Drake, horn
Ian Craig McHutt, percussion
Dante Anzolini, conductor

David Horne was born in Stirling, Scotland in December 1970. He has won a number of major composition awards, including the Musicians' Union Prize for "Outstanding Promise" in 1986, and the Yorkshire Arts Association Young Composers' Competition prize. Since 1989 David Horne has been studying composition at the Curtis Institute of music in Philadelphoa. He has also achieved considerable success as a pianist, winning his section of the BBC Young Musician of the Year in 1988. Out of the Air was commissioned by the Michael Vyner Trust and premiered by the Birmingham Contemporary Music Group under Oliver Knussen. David Horne is a Fellow in Composition at the 1992 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

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"Out of the Air" is subtitled "5 Inventions for Ensemble". Each movement is relatively short, and on the whole plays with just one or two basic ideas, which is why the word "Invention" came to mind. I wanted each piece to have a feeling of spontaneity while still limiting myself in my use of material.

The first movement is energetic and fidgety, featuring an angular clarinet idea which begins the piece. The second movement begins with more fluidity, though a disjunct rhythmic motive eventually takes over. The third is a slow, more lyrical movement with a predominant alto flute line, accompanied by sustained chords. The fourth movement is perhaps the most straightforward, being a somewhat crazy "scherzo" in triple time with some prominent marimba and cello solos. The final movement begins softly, with a slight echo of the third movement, but after a brief horn tune, the faster section begins abruptly. Towards the end of the piece there is a brief recollection of the first movement after which descending chords amidst rapid winds and strings ends the piece.

Janacek — Suite "Mládí" (Youth) (1924)

1. Allegro
2. Andante sostenuto
3. Vivace
4. Allegro animato

Catherine Ransom, flute — Eric Olson, oboe
Robert Plane, clarinet — James Rodgers, bassoon
Ben Freimuth, bass clarinet — Margaret Smythe, horn

Mozart — Quintet in A Major for Clarinet and strings, K. 581

1. Allegro
2. Larghetto
3. Menuetto
4. Allegretto con variationi

Michael Arlt, violin — Ori Kam, viola
Hilary Walther, violin — Elizabeth Simkin, cello
Susan Warner, clarinet

Tanglewood Music Center

P R O G R A M

FELLOWSHIP PROGRAM CHAMBER MUSIC
ENSEMBLE IN RESIDENCE

THE YING QUARTET

Timothy Ying, violin
Janet Ying, violin
Phillip Ying, viola
David Ying, cello

Saturday, August 15, 1992 at 2:00 P.M.
Theatre Concert Hall

Joseph Haydn — String Quartet in C Major, Op. 64, no. 1

Allegro moderato
Menuet: Allegretto ma non troppo
Allegretto scherzando
Finale: Presto

Sergei Prokofiev — String Quartet No. 1, Op. 50

Allegro
Andante molto; Vivace
Andante

Intermission

Ludwig van Beethoven — String Quartet No. 7 in F Major, Op. 59, no. 1 ("Rasoumovsky")

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Theme russe

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"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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June 1992

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The Friends of Music at Tanglewood are invited to all concerts of the Tanglewood Music Center with a Family Season Membership of $75 or an Individual Season Membership of $50. Others attending each TMC event are asked to contribute a minimum of $5 at the gate, $7 for orchestra concerts. The Tanglewood Music Center is also supported by a grant from the National Endowment for the Arts.

In 1986 the TMC began adding an 'ensemble' component to the Fellowship Program. Each winter, auditions are held to find one or more exciting young groups -- groups already committed to life together as permanently constituted chamber music ensembles. These groups (to date string quartets and piano trios) are then invited to Tanglewood to work with the special Faculty gathered here each summer.

The Ying Quartet, winner of the 1989 International Cleveland Quartet Competition, made its New York City debut on May 18, 1991 at Lincoln Center. Members of the Quartet, three brothers and a sister from Winnetka, Illinois, were in residence at the Eastman School of Music from 1989-1991. Since its inception in 1988, the Quartet has maintained a busy performance calendar that, in recent years, has included appearances at the Aspen Music Festival and concerts in New York, Chicago, St. Louis, Washington, D.C., San Francisco, Los Angeles, Rochester, and at Harvard University. The Quartet has been heard abroad by audiences in Germany, England and Taiwan, and has also been recorded for broadcast by Voice of America radio and South German Radio.

The Quartet and its individual members have won numerous awards and honors, including recognition at the Banff, Naumburg, Tchaikovsky, Washington International, and Coleman Chamber Music competitions. In the late 1980s, the Ying Quartet was selected twice to participate in the Center for Advanced Quartet Studies at the Aspen Music Festival, where they studied with the Emerson, Cleveland, and American String Quartets.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Sixth Recital
Tuesday, August 11, 1992 at 3:45 P.M.
Chamber Music Hall

Poems of Emily Dickinson — Aaron Copland (1900-1990)
- When They Come Back
- Nature, the Gentlest Mother
- Going to Heaven
- Heart, We Will Forget Him

Jennifer Dawn Hines, mezzo-soprano
Pierre McLean, piano

Four Goethe texts — Franz Schubert (1797-1828)
- An die Entfernte
- Suleika II
- Erster Verlust
- Versunken

Emily Martin, soprano
Alan Darling, piano

Trois poèmes (Louise de Villmorin) — Francis Poulenc (1899-1963)
- Garçon de liège
- Au-Delà
- Aux officiers de la Garde Blanche

C (Louis Aragon)

Parisiana (Max Jacob)
- Jouer du bugle
- Vous n'écrivez plus?

Sinead Pratschke, soprano
John G. Churchwell, piano

Songs from Letters, Calamity Jane to her daughter Janey (1880-1902) — Libby Larsen
- So Like Your Father's (1880)
- He Never Misses (1880)
- A Working Woman (1882-1893)
- All I Have (1902)

Victoria Wolfe, soprano
Shiela Kibbe, piano

BALDWIN PIANO

BALDWIN PIANO

Quatre Chansons de jeunesse — Claude Debussy (1862-1918)
- Pantomime
- Clair de lune
- Pierrot
- Apparition

Amy Conn, soprano
Laura Dahl, piano

Three Gretchen songs (from Goethe's Faust)
- Perduta ho la pace — Giuseppe Verdi (1813-1901)
- Gretchen am Spinnrade — Franz Schubert (1797-1828)
- Gretchen vor dem Andachtsbild der Mater Dolorosa — Hugo Wolf (1860-1903)

Lisa Lanzkron, soprano
Todd Sisley, piano

Let us Garlands Bring — Gerald Finzi
- Come away, come away, death
- Who is Silvia?
- Fear no more the heat o' the sun
- O Mistress Mine
- It was a lover and his lass

Marcos Pujol, bass-baritone
Alan Smith, piano

Poems of Emily Dickinson

WHEN THEY COME BACK

When they come back if blossoms do,
I always feel a doubt if blossoms can be born again
When once the art is out.
When they begin if robins do
I always had a fear I did not tell
it was their last experiment last year.
When it is May, if May return.
Has nobody a pang that on a face so beautiful
we might not look again.
If I am there,
One does not know what party one may be tomorrow,
But if I am there,
I take back all I say!

NATURE, THE GENTLEST MOTHER

Nature the gentlest mother, Impatient of no child
The feeblest, or the way-ward-est
Her admonition mild
In forest and the hill
By traveller is heard restraining rampant squirrel
or too impetuous bird.
How fair her conversation
A summer afternoon.
Her household, her assembly
And when the sun goes down
Her voice amoung the aisles, Incites the timid prayer
of the minutest cricket,
The most unworthy flower.
When all the children sleep,
She turns as long away,
As will suffice to light her lamps
Then, bending from the sky,
With infinite affection and infiniter care
Her golden finger on her lip
Wills silence ev'rywhere,
Wills silence ev'rywhere.

BALDWIN PIANO

Poems of Emily Dickinson

WHEN THEY COME BACK

When they come back if blossoms do,
I always feel a doubt if blossoms can be born again
When once the art is out.
When they begin if robins do
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She turns as long away,
As will suffice to light her lamps
Then, bending from the sky,
With infinite affection and infiniter care
Her golden finger on her lip
Wills silence ev'rywhere,
Wills silence ev'rywhere.

Heart, We Will Forget Him

Heart, We will forget him,
You and I tonight.
You may forget,
the warmth he gave.
I will forget the light.
When you have done,
pray tell me,
that I my thoughts may dim.
Haste,lest while you're lagging,
I may remember him.....

Going To Heaven

Going to Heaven!
I don't know when.
Pray do not ask me how,
indeed I'm too astonished,
to think of answering you.
Going to Heaven!
How dim it sounds.
And yet it will be done,
as sure as flocks go home at night
unto the sheperds arm.
Perhaps you're going too.who knows?
If you should get there first,
save just a little place for me,
close to the two I lost.
The smallest robe wiil fit me,
and juts a bit of crown,
for you know we do not mind our dress
when we are going home.
Going to Heaven!
I'm glad I don't believe it,
for it would stop my breath.
And I'd like to look a little more
at such a curious earth.
I am glad they did believe it,
whom I have never found,
since that mighty Autumn afternoon,
I left them in the ground.....

Schubert - Four Goethe texts

AN DIE ENTFERNTE (To the distant one)

So have I truly lost you?
Have you, O beautiful One, forsaken me?
Now rings in the familier ears, every word and every sound.
So as the wanderers gaze at the morning, this gaze penetrates the sky, when in the blue heaven, the hidden lark, high over them, sings.
My gaze, anxiously penetrates back and forth thru the field, bush, and woods looking for you.
I call all my songs to you.
O come, beloved, back to me.

SULEIKA II

Ah, your moist wing flies west, how often I envy you because you can bring him news.
How I suffer in the seperation.
The movement in your wings wakens a silent longing in the breast.
Flowers, meadows, woods, and hills:
stay by your breath in tears.
Yet, your mild, soft breath cools my wounded eyelids,
Ah, I would die if I don't see him again.

Hurry to my love, speak softly to his heart.
Yet, avoid him distress, and conceal from him my sorrow.
Tell him, but tell him humbly, his love is my life.
His prescence in both my life and love gives me a happy feeling.

ERSTER VERLUST (First loss)

Ah, Who brings back the beautiful day, that day of first love.
Ah, who brings only an hour of that sweet time back.
Lonely, I nurse my wounds and with constant renewal of my sorrow, I mourn my lost joy and bliss.
Ah, who brings back the beautiful day of that sweet time.

VERSUNKEN (Lost in)

Full, curly locks, a head so round,
And I, run my hands back and forth thru the abundent locks.
I feel well-being to the bottom of my heart.
And I kiss the forehead, nose, eyes, and mouth
There I am freshly wounded.
The five-tooth comb, where should it stop?
It sweeps already again thru the locks.
The ear does not refuse to play in the game, so tender is the joke, so rich in love.
Yet, how one scratches the little head.
One could, in such abundant locks, wander up and down forever.

LE GARÇON DE LIÈGE

1 THE BOY OF LIÈGE

A fairy-tale youth
boldly bowed low to me,
in the open air, on the verge of a
pathway,
standing under the tree of the Law.

The birds of late autumn
were busy, in spite of the rain,
and, seized by a foolish whim,
I dared to say to him: I am bored.

Without one sweet deceiving word,
at evening, in my cheerless room,
he came to console my pallor;
his shadowy figure made me promises.

But he was a boy of Liège
light, light as the wind,
who would never be caught in a trap
and roams the plains in fine weather.

And in my nightdress,
ever since then, when I want to laugh,
Ah! handsome young man, I am bored,
Ah! in my nightdress, bored to death.

2 AU-DELÀ

Eau-de-vie! Au-delà!
At the hour of pleasure
to choose is not to betray,
I choose that one.

I choose that one
who can make me laugh,
with a finger here, there,
as when one writes.

As when one writes,
he goes this way, that way,
without my daring to say to him:
I very much like this game.

I very much like this game,
that a breath can end,
until my last breath
I choose this game.

Eau-de-vie! Au-delà!
At the hour of pleasure,
to choose is not to betray,
I choose this game.

3 AUX OFFICIERS DE LA GARDE BLANCHE

3 TO THE OFFICERS OF THE WHITE GUARD

Officers of the White Guard,
guard me from certain thoughts at
night,
guard me from love's tussle and the
pressure
of a hand upon my hip.

Guard me above all from him
who pulls me by the sleeve
towards the danger of full hands,
and elsewhere, of water that shines.

Spare me the tempestuous torment

of loving him one day more than today,

and the cold moisture of expectation
that will press on the windows and
doors
my profile of a woman already dead.

Officers of the White Guard,
I do not want to weep for him
on earth, I would weep as rain
on his land, on his star of carved
boxwood,
when later I float transparent,

above a hundred steps of weariness.

Officers of the pure consciences,
you who beautify faces,
confide in space, to the flight of the
birds,

a message for the seekers of moderation,

and forge for us chains without rings.

4 C

I have crossed the bridges of Cé
it is there that it all began
a song of bygone days
tells of a wounded knight

of a rose on the carriage-way
and an unlaced bodice
of the castle of a mad duke
and swans on the moats

of the meadow where comes dancing
an eternal betrothed
and I drank like iced milk
the long lay of false glories

the Loire carries my thoughts away
with the overturned cars
and the unprimed weapons
and the ill-dried tears

O my France O my forsaken France
I have crossed the bridges of Cé

5 JOUER DU BUGLE

PLAYING THE CORNET

The three ladies who played the cornet
late in their bathroom,
have for master a certain scoundrel
who is there only in the morning.

The blond child who takes some crabs
some crabs with his hand
does not speak a syllable
he is a bastard son.

Three mothers for this bald child
one alone would be quite enough.
The father is nabob but poor
he treats him like a dog.

(SIGNATURE)

Heart of the muses, you blind me,
it is I myself who am seen playing the
cornet,
by the Pont d'Iéna, of a Sunday,
a placard on my sleeve.

VOUS N'ÉCRIVEZ PLUS?

6 YOU DO NOT WRITE ANY LONGER

Did you know me newspaper-seller
at Barbès and under the metro
to persist concerning the Institute
I would have needed courage,
my novels have neither top nor tale
and I have no character.

Did you know me chestnut-seller
at the corner of the rue Coquillière,
I gave my apron back,* the other is
green.

Did you know me ticket-seller,
latrine-cleaner.
I say it without bitterness or spite
assistant at the gingerbread fair,
defender at the police court,
officer, as it is called office
at Le Richelieu and La Paix.

* I left the job.

PANTOMIME (Verlaine)

Pierrot, who is nothing like Clitandre, empties a flagon in one gulp and, practical as he is, cuts into a pate.

Cassandre, at the end of the street, sheds a silent tear for her disinherited nephew.

Harlequin, the cad, plots to kidnap Columbine and twirls around four times.

Columbine is dreaming, surprised at feeling a heart on the breeze and at hearing voices in her heart.

CLAIR DE LUNE/ MOONLIGHT (Verlaine)

Your soul is a chosen landscape where charming masqueraders and bergamaskers pass to and fro playing the lute and dancing almost sadly in their fantastic disguises.

They sing the while in the minor mode of conquering love and the easy life, they do not seem to believe in their happiness and their song mingles with the moonlight,

With the calm moonlight, sad and lovely, that makes the birds dream in the trees and the fountains sob with ecstasy, those tall, slender fountains among the statues.

PIERROT (Banville)

Good Pierrot, watched by the crowd, having done with Harlequin's wedding, wanders dreamily along the Boulevard du Temple. A girl with a clinging blouse vainly importunes him with her mocking glance; and meanwhile, mysterious and polished, cherishing him above all things, the white moon with horns like a bull peers into the wings at his friend Jean Gaspard Debureau.*

*Jean Gaspard Debureau (1796-1848) was a French mime who created the role of Pierrot.

APPARITION (Mallarme)

The moon grew sad. Dreaming seraphim in tears, their bows in hand, drew from dying white viols in the calm of misty flowers sobs that slipped across the blue corollas.-- That was the blessed day of your first kiss. My dreaming, fondof making me a martyr, purposefully intoxicated itself with the odor of sadness that-without any regret or rebuff-allows the harvesting of a Dream to the heart that has gathered it. Thus I wandered, my eyes fixed on the aged paving stones, when with sun-touched hair you appeared in the street, in the evening, laughing before me, and I seemed to see that fairy with the halo of light who long ago in my lovely spoiled-child's dreams passed by, leaving to snow down ever from her half opened hands white bouquets of scented star

Three Gretchen songs (from Goethe's Faust)

Perduta ho la pace /My peace is lost (Verdi)

Gretchen am Spinnrade /Gretchen at the spinning-wheel (Schubert)

My peace is lost, my heart is heavy,
I can never find peace, never again.
Where he is not, it is to me like the grave,
The whole world is turned to gall.
My poor head is distracted,
My poor mind is shattered,
My peace is lost, my heart is heavy,
I can never find peace, never again.
For him alone I look out of the window,
For him alone I go out of the house.
His lofty carriage, his noble form,
The smile of his lips, the power in his glance.
And the magical flow of his speech,
The clasp of his hand, and oh! his kiss!
My peace is lost, my heart is heavy,
I can find peace never, never again.
My bosom yearns towards him,
Oh, might I grasp and hold him!
And kiss him all that I wish,
And on his kisses I would pass away!

Gretchen before the image of the Mother of Sorrows (Wolf)

Ah, you sorrow laden, incline your countenance
Mercifully to my anguish.
With a sword in your heart,
With a thousand pains you look upon your son's death.
To the father you glance,
And send up a sigh to him of his and your misery.
Who feels how agitated the pain is to me in my bones,
What my poor heart here fears, how it trembles,
For what it asks, only you know, only you alone!
Where I always go, how painful it becomes to me in my breast!
I am hardly alone, I cry, I cry,
My heart shatters in me.
The flowers before my window, I bedewed with tears,
Ah! when early in the morning I brought these blooms for thee.
The early rising sun was shining brightly in my room,
As I, already awake, sat in all misery in my bed.
Help! Save me from disgrace and death!

Come Away, Come Away, Death.

Come away, come away, death,
And in sad cypress let me be laid ;
Fly away, fly away, breath ;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it !
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown ;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown :
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there !

Who Is Silvia ?

Who is Silvia ? what is she,
That all our swains commend her ?
Holy, fair, and wise is she ;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair ?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness ;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling ;
She excels each mortal thing
Upon the dull earth dwelling :
To her let us garlands bring.

O Mistress Mine.

O Mistress mine, where are you roaming ?
O, stay and hear ; your true love's coming,
That can sing both high and low :
Trip no further pretty sweeting ;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love ? 'tis not hereafter ;
Present mirth hath present laughter ;
What's to come is still unsure :
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Fear No More the Heat o' the Sun.

Fear no more the heat o' the sun,
Nor the furious winter's rages ;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages :
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great ;
Thou art past the tyrant's stroke :
Care no more to clothe and eat ;
To thee the reed is as the oak :
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thundet-stone ;
Fear not slander, censure rash ;
Thou hast finished joy and moan :
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee !
Nor no witchcraft charm thee !
Ghost unlaid forbear thee !
Nothing ill come near thee !
Quiet consummation have ;
And renowned be thy grave !

It Was a Lover and His Lass.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Seventh Recital
Saturday, August 15, 1992 at 3:45 P.M.
Chamber Music Hall

Während des Regens
An ein Bild
Liebesklage des Mädchens
Blinde Kuh

Johannes Brahms
(1833-1897)

Rajul Parekh, soprano
Kristin Pankonin, piano

Cuatro Madrigales Amatorios
Con qu le lavare?
Vos me matasteis
De donde venis, amore?
De los alamos vengo, madre

Joaquin Rodrigo

Margaret Lattimore, mezzo-soprano
Alan Darling, piano

Songs to Te[illegible] by Platen and Daumer, Op. 32
Wie [illegible]ft ich mich auf in der Nacht
Wehe, so willst du mich wieder, hemmende Fessel
So stehn wir. ich und meine Weide
Wie bist du, meine Königin

Brahms

S. Mark Swindler, tenor
Alan Darling, piano

Classical Spanish Songs
To Love
O heart, why do you lie awake. . .
With love, Oh mother of mine
Of the softest hair
A tiny bride

Fernando J. Obradors
(1897-1945)

Theresa Santiago, soprano
Todd Sisley, piano

BALDWIN PIANO

BALDWIN PIANO

Songs by Johannes Brahms

Während des Regens (During the Rain; text by Kopisch)

It is dripping more heavily, more forcefully, around the roof there, drops of sweet rainshowers; my darling's lovely kisses increase in number as more of you drops fall, as more fall! When you drip, I'm allowed to hug her; if you stop, she'll send me away, she'll send me away. Sky, please don't grow brighter; drops, drip more and more heavily, more and more, more and more heavily, more heavily, more heavily!

An ein Bild (To a Picture; text by Schenkendorf)

Why do you look at me in such a friendly way, you picture from a far-off land, and why do you beckon to the exiled man? He would come only too gladly, he would come only too gladly, only too gladly. My whole youth reopens when I think of you, as if I were still taking the old path to your house, going to your, your house. Like a man who lets his gaze sink into the deep sea, and neither sees nor hears when many thousand treasures beckon all around him, many thousand treasures beckon; like a man who gazes at a distant star in the sky, and knows only it, and names only it, and takes delight in it, in it, takes delight in it: thus does all my longing, all my courage, have its foundation in you, O picture, and is still enflamed with the same passion, with the same joy, enflamed with the same, the same joy.

Liebesklage des Mädchens (The Lovelorn Girl's Lament; from *Des Knaben Wunderhorn*)

Whoever wishes to see two living fountains, should look at my two saddened eyes that have almost dried up with weeping. Whoever wants to see many large and deep wounds, should take a look at my sorely wounded heart; that is how love wounded me to the roots of my soul.

Blinde Kuh (Blind Man's Buff, translated from the Italian by Kopisch)

I am looking for you in the dark, my child; where can you be hiding? Ah, she always hides to make me die of longing, to make me die of longing!

I am looking for you in the dark, my child; where can you be hiding? I can't find the place and just turn around in circles, I just turn around in circles!

The man who is dying for your sake has no repose! My child, take pity, my child, take pity and come out to me! The man who is dying for your sake has no repose! My child, take pity, my child, take pity and come out to me, yes, come out to me, come out, come out to me!

Cuatro Madrigales Amatorios

Con que la lavare?
With what do I wash the skin on my face?
With what do I wash, who life has made so sorrowful?
The wives wash themselves with lemon water.
I wash my wretchedness with pain, and grief.

Vos me matasteis
You have killed me child of the long tresses;
With love you have killed me.
On the banks of the river I saw a virgen.
With love you have killed me.

De donde venis, amore?
Where have you come from my love?
I know where you've come from!
Where have you come from my friend?
I have been a witness.
I know where you've come from.

De los alamos vengo, madre.
I have been by the poplars, mother.
I have seen how their branches swayed in the breezes.
By the poplar trees of Seville, I have seen my beautiful lover.

Sarah Clendenning, violin
Robert Chiu, violin
Marka Gustavsson, viola
Rebecca Thornblade, cello

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Serge Koussevitzky
Opening Exercises, 1941

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June 1992

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The Friends of Music at Tanglewood are invited to all concerts of the Tanglewood Music Center with a Family Season Membership of $75 or an Individual Season Membership of $50. Others attending each TMC event are asked to contribute a minimum of $5 at the gate, $7 for orchestra concerts. The Tanglewood Music Center is also supported by a grant from the National Endowment for the Arts.

Concerto for Violin with Percussion Orchestra, by Lou Harrison

The odd method of dating (1959-1940) is probably meant to suggest that the work, reflecting Harrison's interest in world music and percussions, was conceived early on, but was completed later, after Harrison had turned away from twelve-tone serialism and revived those earlier concerns. The work was first performed in New York's Town Hall in 1959 by the violinist Anahid Ajemian, to whom it is dedicated. There are five players in the orchestra, and a curious variety of percussion instruments: suspended lengths of plumber's pipe, flowerpots, wind chimes, triangles, automobile brake drums, temple blocks, sistra (a metal rattle), coffee cans, maracas, suspended cymbals, coil chimes from the inside of an old-fashioned chiming clock, gongs, large tam-tams and a contrabass laid on its back and played with rod beaters. Sometimes this percussion work is rhythmic and incisive, but often it is delicately and coloristically scored, in the manner of a gamelan. Against this textured wall of sound, the violin stands out in high relief as intensely melodic-although it is often rhythmic and coloristic as well. "West Meets East" is very much the theme of this musical discourse.

Eric Salzman

John Halle is a Doctoral Fellow in Composition at Columbia University. His teachers have included Andrew Imbrie, Fred Lerdahl, and John Harbison. Recent commissions include a Brass Quintet for the Meridian Arts Ensemble, and Vonce/Mojo, for solo bass clarinet premiered by Evan Ziporyn. Also active as a jazz and new music pianist, he has performed and recorded with, among others, Freddy Hubbard, Tom Harrell, and Sonny Stitt. This year's appearances included the Bang on the Can Festival and a tour of Russia and the former Baltic States. John Halle is a Fellow in Composition at the 1992 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

Der Struwwelpeter, by John Halle

The collection of doggerel known to generations of German children as Struwwelpeter was published in the 1830s and was considered in its day a highly progressive text. Children were regarded as a species of wild animal and were domesticated employing the same forms of physical coercion one would in housebreaking a dog or cat. Dr. Hoffmann's collection marks an "advance" in that, forsaking actual violence, it accomplishes the same objective by supplying the child with a gruesome inventory of images of what lies in store for him if he does not obey.

Most Americans find Struwwelpeter profoundly foreign since we have convinced ourselves that the ultimate social cost of traumatizing a child in this way exceeds the momentary benefit of his or her staying in line. Whatever stand one takes on this it is clear that the world of children brought up on Dr. Hoffmann is one with which a child like myself brought up on Dr. Spock can feel only the vaguest psychological connection.

It is precisely this alien quality which attracted me to Struwwelpeter, for, unlike most composers, I am most often drawn to texts which I find strange and, in some respects, repellent. In particular this explains why I have chosen to set the sadistic "der Schneider" as well as the subtly racist, though for its time enlightened, "Geschichte von dem schwarzen Buben." As is the case in most of my music, the harmonic, rhythmic, and gestural language owes much more to indigenous influences, most notably jazz, than to traditional Germanic models, which I associate somewhat perversely with the Germany of Struwwelpeter. I hope that the encounter of a largely bar-room based musical language and Dr. Hoffmann will be bracing for all concerned.

Peter Filthy Tresses

Look at him and how he dresses
Phooey! Peter Filthy Tresses.
On each hand both right and left
He would not let his nails be cleft.

They stayed that way for one whole year,
Nor could one to his hair come near.
Everyone who sees him hisses,
"Phooey! Peter Filthy Tresses."

The Thumb-Sucker

"Conrad," said his mother dear,
"I'll go out and you stay here.
"Obedient be and pious, too
until I can come back to you.
Above all, Conrad, dearest son,
Don't you dare to suck your thumb,
or else the tailor and his shear
without warning will appear.
He'll cut off both your thumbs, my duck.
Whatever else you do, don't suck."

No sooner had his mom gone south
than Conrad's thumbs went north.
His mouth.

Bang! The door flew open wide,
The shear-armed tailor lept inside.
Out came his shears. They went snick, snack.
Conrad could not hold them back.
The sight of them struck Conrad dumb.
It was too late. Off came each thumb.
Conrad shrieked without abate.
His fingers numbered only eight.

When Conrad's mother came to his room,
Conrad stood there in the gloom.
His eyes were sad, his visage glum.
Poor Conrad stood there minus thumb.

The Story of the Blackamoor

One day before the city wall
A blackamoor went for a stroll.
The sun was shining on his skull
That's why he took a parasol.
Look, here comes running like a stag
Fat Ludwig with his little flag.
And Kaspar follows, quite content,
A crackling pretzel in his hand
And Wilhelm ran fast as he could
Carrying a circle made of wood.
They yelled and laughed with hue and cry
Just as the moor went passing by
Mocking aloud his inkish dye.

But then came Nicolas, the Saint,
Holding an inkpot in his hand.
"You boys!" he called with threatening tone,
Be still and leave the moor alone!
If you are white and he is black
It's not his fault, it's just your luck!"
The wicked boys to their disgrace
Laughed loudly in St. Nicolas' face
And laughed still nastier than before
About the hapless blackamoor.
But as he saw them grin and smirk
St. Nicolas went quite berserk:

He grabs the boys with iron hands
By head and arm and vest and pants
Not only Bill and Ludwig-stout
But Kaspar though the latter fought-
And dips them in the inkpot deep
No matter how they scream and weep.
And dips them long and deep and good
Into the inkpot's murky flood.
Here see them walking, white no more,
But blacker than the blackamoor,
The Moor ahead, if that's his whim,
The inky boys walk after him.
Had they not laughed with evil glee,
St. Nicolas would have let them be.

End Piece

To children who behave - Amen -
Baby Jesus comes and then,
when at dinner time they're fed,
they drink their soup, they eat their bread,
when they play, yet make no noise
with dolls, with trains, such girls and boys,
when led by Mother walking out,
do not run, do not pout,
such children get, and may it please us,
this picture book from Baby Jesus.

translations by Claudia Von Canon, M. Halle and S.J. Keyser

Tanglewood Music Center

P R O G R A M

SEVENTH CHAMBER MUSIC CONCERT
Sunday, August 16, 1992 at 10:00 A.M.
Theatre Concert Hall

Prepared by Frank Epstein, Bonnie Hampton and Joel Krosnick

Lou Harrison — Concerto for Violin with Percussion Orchestra

Brynn Albanese, violin
Fredrik Bjorlin, Brian Jones, Daniel Florio,
Joseph Tompkins, Robert Schulz, percussion

Brahms — Quartet in C minor for Piano and Strings, Op. 60
- Allegro non troppo
- Scherzo
- Andante
- Finale: Allegro comodo

Lisa K. Ferguson, violin — Julian Hersh, cello
Joanna Mendoza, viola — Lori Kaufman, piano

John Halle — Der Struwwelpeter
- Peter Filthy Tresses
- The Thumb-Sucker
- The Story of the Blackamoor
- End Piece

Stephanie Shapiro, oboe, English horn
Ilya Shterenberg, clarinet — Ben Freimuth, bass clarinet
James Rodgers, bassoon — Margaret Smythe, horn
John Root, piano
Steven Ledbetter, narrator
Susan Davenny Wyner, conductor

Beethoven — Quartet in B-flat Major for Strings, Op. 130
- Adagio, ma non troppo; Allegro
- Presto
- Andante con moto, ma non troppo
- Alla Danza Tedesca: Allegro assai
- Cavatina: Adagio molto espressivo
- Grosse Fugue

Sarah Clendenning, violin — Marka Gustavsson, viola
Robert Chiu, violin — Rebecca Thornblade, cello

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Seventh Concert

Sunday, August 16, 1992 at 8:30 P.M.
Theatre Concert Hall

Mozart — Symphony No. 41 in C Major, K. 551 ("Jupiter")

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Finale: Molto allegro

Gustav Meier, conductor

Intermission

Webern — Six Pieces for Orchestra, Op. 6

Langsam
Bewegt
Massig
Sehr Massig
Sehr Langsam
Langsam

Lothar Koenigs, conductor
Aachen, Germany

Ravel — "Daphnis and Chloé," Ballet, Suite No. 2

Lever du jour - Pantomime - Danse générale

Wing-Sie Yip, conductor
Kowloon, Hong Kong

BALDWIN PIANO

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Lisa K. Ferguson
Robert Chiu

Madoka Suzuki
Olaf-Torsten Spies

Michael Arlt
Kristine Kolbinger

Rebecca Rhee
Anna Kim

Kyra Humphreys
Patricia Ahern

Julia Grueninger
Timothy Summers

Sonia Jun
Susan Hytken

Second violins

Hilary Walther
Milana Reiche

Jane Price
Alicia Huang

Brynn Albanese
Sae Shiragami

Jorge Avila
Sarah Roth

Melvin Chen
Christina Hunting

Hisako Takahashi
Joan Kwuon

Sarah Clendenning

Violas

Joanna Mendoza
Matthew Dane

Daniel Panner
Jeremy Gershfeld

Dov Scheindlin
Stefan Schmidt

Yang Yu
Marka Gustavsson

Irene Haverkamp
Amy Long

Joli Wu
Ori Kam

Cellos

Bridget MacRae
Felix Wang

Eric Gaenslen
Sofia Zappi

Elizabeth Simkin
Susannah Chapman

Johan Stern
Sophie Willer

Rebecca Thornblade
Douw Fonda

Eric Kutz
Julian Hersh

Basses

Michiko Tsuzuku
Tracy Rowell

Jacqueline Pickett
Anthony Manzo

Owen Lee
Kenneth Harper

Sebastien Dube
Josee Deschenes

Flutes

Karla Kvam
Nathalie Lacaille
Melissa Mielens
Catherine Ransom
Gen Shinkai

Oboes

Barbara Bishop
Jessie Cooper
Eric Olson
Stephanie Shapiro
Jennifer Slowik

Clarinets

Ivan Garcia
Robert Plane
Ilya Shterenberg
Daniel Spitzer
Susan Warner

Bass clarinet

Ben Freimuth

Bassoons

Jean Cortese
Shawn Mouser
James Rodgers
John Ruze

Horns

Oto Carrillo
Susanna Drake
Luis Garcia
Suzanne George
David Parker
Margaret Smythe

Trumpets

Kurt Dupuis
Christian Ferrari
Larry Knopp
Sarah Lester
Matthew Thomas

Trombones

Darren Acosta
Joel Borrelli
Thomas Kamp

Bass trombone

Eric Lindblom

Tuba

Kenneth Amis

Percussion

Fredrik Bjorlin
Daniel Florio
Brian Jones
Ian Craig McNutt
Robert Schulz
Joseph Tompkins
*Gary Wallen
**Matt Ward

Harps

Sarah Catlin
Ellen Ritscher

Celesta

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Harry Shapiro

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Gary Wallen

*TMC staff
**BUTI

Tanglewood Music Center

P R O G R A M

FELLOWSHIP PROGRAM CHAMBER MUSIC
ENSEMBLE IN RESIDENCE

THE ST. LAWRENCE QUARTET

Geoff Nuttall, violin
Barry Shiffman, violin
Lesley Robertson, viola
Marina Hoover, cello

Monday, August 17, 1992 at 8:30 P.M.
Theatre Concert Hall

Joseph Haydn — String Quartet in C Major, Op. 76, no. 3 ("Emperor")

Allegro
Poco adagio; Cantabile
Menuetto: Allegro
Finale: Presto

Alban Berg — String Quartet, Op. 3 (1909/10)

Satz; Langsam
Satz: Massige Viertel

Intermission

Ludwig van Beethoven — Quartet in C-sharp Minor, Op. 131

Adagio, ma non troppo e molto espressivo -
Allegro molto vivace - Allegro moderato -
Andante, ma non troppo e molto cantabile -
Presto - Adagio quasi un poco andante -
Allegro

BALDWIN PIANO

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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June 1992

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In 1986 the TMC began adding an 'ensemble' component to the Fellowship Program. Each winter, auditions are held to find one or more exciting young groups -- groups already committed to life together as permanently constituted chamber music ensembles. These groups (to date string quartets and piano trios) are then invited to Tanglewood to work with the special Faculty gathered here each summer.

The St. Lawrence String Quartet was formed in the fall of 1989 in Toronto, where they studied with cellist Dennis Brott and violinist Lorand Fenyves. They have participated at the Banff School of Fine Arts in Alberta and at the Center for Advanced String Quartet Studies at the Aspen School of Music in Colorado. They have performed with such distinguished artists as Robert Silverman, Ruth Laredo and Patricia Parr, as well as with the Emerson String Quartet and the Tokyo String Quartet.

The Quartet won First Prize in the 1992 Banff International String Quartet Competition, the first Canadian musicians ever to have won this competition. They were also awarded a special prize by the Canadian Broadcasting Corporation for the best performenace of a required commissioned work.

In January 1992 the St. Lawrence Quartet won the Young Concert Artists International Auditions and, as a result, will open the 1993 Young Concert Artists Series at the 92nd Street Y with their New York recital debut. They will also be presented in the Series at the Kennedy Center in Washington, D.C. At the Auditions, the Quartet was awarded the Prize of the National Symphony Orchestra of Uruguay which brings concerts next season in Montevideo. Among the Quartet's other awards are Second Prize at the 1991 Glory of Mozart Chamber Competition in Canada and at the 1991 Melbourne International Chamber Music Competition in Australia.

The St. Lawrence Quartet was recently named The Juilliard School's Graduate String Quartet-in-Residence for 1992-93, an honor which includes duties as teaching assistants to the members of the Juilliard String Quartet as well as regular coaching sessions. They are currently completing the second year of a unique two-year residency with the Emerson String Quartet sponsored by the Hartt School of Music in Connecticut.

The St. Lawrence String Quartet is generously supported by the Government of Ontario through the Ontario Arts Council and the Alberta Foundation for the Performing Arts.

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Eighth Recital
Tuesday, August 18, 1992 at 3:30 P.M.
Fitch Center, Miss Hall's School

Das Zügenglöcklein
Die Vögel
Dass sie hier gewesen
Fischerweise

Franz Schubert
(1797-1828)

Sinead Pratschke, soprano
Alan Darling, piano

Four Songs, Op. 2
Erwartung
Schenk mir deinen goldenen kamm
Erhebung
Waldsonne

Arnold Schoenberg
(1874-1951)

Theresa Santiago, soprano
Pierre McLean, piano

from The Nantucket Songs
The Dance
Nantucket
Mc ... I cannot mind my wheel
Thoughts of a Young Girl
The Dancer

Ned Rorem

Amy Conn, soprano
John G. Churchwell, piano

Five songs from Dichterliebe
Im Rhein
Ich grolle nicht
Und wüssten's die blumen
Das ist ein flöten und geigen
Hör' ich das liedchen klingen

Robert Schumann
(1810-1856)

Gregory Keil, baritone
Laura Dahl, piano

Miñue cantado
El amor es como un niño
Polo

Joaquin Nin

Bethany Hodges, soprano
Todd Sisley, piano

BALDWIN PIANO

Totengräbers Heimweh (Craigher) — Franz Schubert
Am Meer (Heine)
Erlkönig (Goethe)

Robert Stafford, baritone
Kristin Pankonin, piano

Fünf Gedichte von Mathilde Wesendonck — Richard Wagner (1813-1883)
Der Engel
Stehe Still
Im Treibhaus
Schmerzen
Träume

Sara Haus, soprano
Pierre McLean, piano

from On this Island — Benjamin Britten (1913-1976)
Let the florid music praise
Now the leaves are falling fast
Seascape

Emily Martin, soprano
Laura Dahl, piano

L'orgia — Gioacchino Rossini (1792-1868)
Mi langero tacendo
La danza

Michael Connare, tenor
Shiela Kibbe, piano

Four Schubert Songs.

1. Das Zügenglöcklein/ The tolling of the funeral bell (J.G. Seidl)

Ring through the night, bring sweet peace to him
for whom you intone!
Ring in distant places, so that willing pilgrims will reconcile
themselves with the world.

But who will go to the beloved others, those who have already departed.
Did he ring the bell gladly?
Did he tremble at the threshold when "Enter" was spoken.

Is it ringing for the evil child who curses the tones
despite their holy nature.
No! it rings more loudly, as if a God-fearer was ending his life.

But, is it for a tired person, deserted by his brothers.
Only a faithful beast allows his faith on earth to be
maintained.
Call him to You, God!

If it is for a happy person, who shares the happiness of pure
love and friendship-
Grant him these pleasures under the sun where he would gladly
remain.

2. Die Vögel/ The birds (F.v. Schlegel)

How lovely and jolly to sing, to soar, to look down upon the
earth from gleaming heights!
People are foolish, they can't fly, they can't fly.
They lament in their suffering, we flutter towards heaven,
we flutter towards heaven.
The hunter wants to kill us because we pecked at his fruit,
we must deride him and win booty.

3. Dass sie hier gewesen/ That they were here (Rückert)

The east wind's breathing fragrance into the breeze is its
way of telling that you were here, that you were here.
Tears flowing here inform you, if you had no other way of
knowing, that I was here, that I was here.
Beauty and love -- could they remain concealed?
Fragrance and tears make it known that they were here, that
they were here.

4. Fischerweise/ Fisherman's tune (Schlechta)

The fisherman is not assailed by worries, sorrow or pain.
He unties his boat early in the morning with a light heart,
with a light heart. At that time peace still lies all about
on forest, field and brook; he awakens the golden sun with
his song, with his song.

He sings as he works with a full fresh voice; his labours give
him strength, strength gives him pleasure in life, strength
gives him pleasure in life.
Soon a colourful school of fish can be heard down in the depths,
splashing through the sky reflected in the water, splashing through
the sky reflected in the water.
But a man who wants to cast a net needs clear, good eyes;
he must be merry as the waves and free as the current, merry as
the waves and free as the current.
There on the bridge the shepherdess is fishing with a rod-
the sly minx!
Give up your cunning, THAT fish you won't deceive.

Four Songs by Schoenberg

Erwartung (Expectation)

From the sea green pond, near the red villa
beneath the dead oak shines the moon.
Where her dark reflection stretches out through the water,
stands a man and takes a ring from his hand.
Three opals glitter;
through the pale stones swim red and green sparks and
they disappear.
and he kisses the stones and his eyes shine,
like the sea green ground.
A window is opened.
From the red villa near the dead oak,
A lady's hand waves over to him.

Schenk mir deinen goldenen kamm
(Give me your golden comb)

Give me your golden comb;
Every morning may it remind you to kiss my hair.
Give me your silken sponge;
Every evening I want to be aware when you prepare your bath
O Maria, O Maria !
Give me everything you have,
my soul is not vain,
Proudly I receive your blessing.
Give me your heavy burden;
Do not also wish to lay your heart,
your heart upon my head,
Maglene?

Erhebung (Exaltation)

Give me your hand, only a finger,
and I will see this whole round earth as if it were my own !
Oh how my land blossoms,
gaze upon me !
That I may go with you above the clouds into the sun .

Waldsonne (Forest Sun)

In the brown rustling nights, there flutters a light,
a green-golden gleam.
Flowers brightly wink and grass and the singing,
leaping little forest brook and memories.
The long silent ones golden, they awake again,
all your joyous songs.
and I see your golden hair glitter,
and I see your golden eyes glitter out of the murmuring nights.
and I feel as if I were lying next to you on the lawn,
and hearing you once again blow on your sparkling,
glistening pipes into the blue air of heaven.
In the brown, turbulent nights there flutters a light,
a golden beam.

Joaquin Nin

MINUET SONG

If Amarilis' eyes shoot arros of intense love,
Then what use are Cupid's bow and arrow?

LOVE IS LIKE A LITTLE CHILD

Love is like a little child:
When it wants something, it takes it,
Even if it hurts.
And if it is taken away,
He cries.

Ah, tyrant of my life,
My love for you has no equal,
Even though you are cruel.
What more do you want? You want more?
How much I love you,
I can not help it.

POLO

Good body, divine soul,
What tiredness you cause me!
Awake, if you are sleeping,
And alleviate my pain.
See, if I don't die,
My sorrow will finish me.
My burdens will only end with seeing you.
Ah, I already expire!

ERLKÖNIG - The Elf-king

Who rides so late through night and wind?
It is the father with his child.
He holds the lad in his arm,
He grasps him surely, he holds him warm.

"My son, why do you hide your face so uneasily?"
"Don't you see the Elf-king, father?
The King of the Elves with his crown and train?"
"My son, it is a patch of mist."

"You lovely child, come, go with me!
Very lovely games I'ii play with thee;
Many bright flowers are on the beach;
My mother has many golden raiments."

"My father, my father, do you not hear
The promise the Elf-king makes to me?"
"Be still, stay still, my child;
It is the wind rustling the dry leaves."

"Will you not accompany me, fine lad,
To where my daughters await thee?
My daughters lead the evening dance,
And cradle and dance and sing to you."

"My father, my father, do you not see
The Elf-king's daughters there in the dark?"
"My son, my son, I see them clearly;
There the old willows shine so grey."

"I love you, your beauty pleases me;
And if you're not willing, then I'll use force!"

"My father, my father, he grasps me now!
The Elf-king has done me a terrible hurt!"

The father grows grim, he rides with speed
In his arms he holds the groaning child,
He reaches the courtyard with effort and need.
In his arms the child was dead.

Poetry By Mathilde Wesendonk

Der Engel

In early childhood days I often heard of angels told
who the exalted delight of heaven exchanges with the
sunshine of the earth
That when a sorrowful languishes worryingly for the hidden
world
that where silently it will-shed, and passes away in floods
of tears, that when its prayer burningly asks for deliverance
the angel floats down hovering and raises it softly toward
heaven
Yes, also an angel came down to me, and on shining feathers guides
it far away from every pain, my spirit heavenwards!

Stehe Still!

Rushing roaring wheel of time, measurer of eternity
shining spheres in the expanding universe, you who encircle
our earthly globe; Eternal creation stop enough of becoming
let me be!
Keep for yourself, creating power primal thought which
eternally creates! Curb Your breath, still every urge, be
silent only a second longer! Swelling pulses, shackled
beat, End day of eternal will!
In order that in blessed sweet forgetfullnes5 I may
consider all delights! When eye into eye delightfully drinks
each other in,
Soul all in soul submerged; Being in being finds itself
again, and the end of all hoping announces itself
these lips grow silent in surprised silence
The inner self does not show another wish:
Man recognizes the eternal imprint and solves your riddle, sacred nature

Im Treibhaus

High arched leafy crowns canopies of emerald, children
of your distant zones, say to me, why do you lament?
Silently you incline your branches, tracing signs in the air
And to your sufferings silent witness is climbing to the
top, sweet fragrance
Wide in longing and desire stretch your arm out and embrace
caught up in a lonely empty horror
Well, I know it, poor plants, we share a fate
although brightness and light are shone about, our home
is not here!
And as [illegible] joyfully the sun quits from the day's empty brightness
He who truly suffers wraps himself in silent darkness.
It grows quiet, a rustling weaving, fills the dark room worryingly
Heavy drops, I see hanging at the leaves' green edges

Schmerzen

Sun, you weep every evening until your beautiful eyes are red
when, bathing in the mirror of the sea, early death
takes you, however, you rise in old splendor Glory of a dark world
Morning newly awakened like a proud victorious hero!
Ah, how can I complain that my heart is so heavy when I look
upon you
If the sun must also despair, if the sun must also go down
And if death brings forth only life, if pain brings
forth only rapture: Oh how I am thankful for the pain that has been
given to me through nature!

Träume

Say, what wonderful dreams hold my mind and embrace it
that they not like empty bubbles go away into bleak nothingness?
Dreams which in every hour within each day more beautifully bloom
and with the news from heaven blissfully move through the soul!
Dreams, which like the sacred rays of heaven sink into the soul
and paint an eternal picture: All forgetfullness, rememberance
Dreams as when in springtime the sun blossoms out of the snow and kisse
in unsuspecting bliss, and greets the new day so that they grow and
bloom while dreaming still always, and bestowing their scent softly on
your breast extinguished and then sink into the tomb

From 'On This Island' Poetry by W. H. Auden

1. Let the florid music praise (Auden)

Let the florid music praise
The flute and the trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on,
Shine on.
O but the unloved have had power,
The weeping and striking,
Always, always; time will bring their hour:
Their secretive children walk
Though your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

2. Now the leaves are falling fast (Auden)

Now the leaves are falling fast,
Nurse's flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.
Whisp'ring neighbors, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the sep'rate knees.
Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.
Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale in dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

3. Seascape (Auden)

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here
And silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea.

Here at the small field's ending pause
Where the chalk wall falls to the foam, and its tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the sucking surf, and the gull lodges
A moment on its sheer side.

Far off like floating seeds the ships
Diverge on urgent voluntary errands;
And the full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbour mirror
And all the summer through the water saunter, through the water saunter.

THREE ROSSINI SONGS

L'orgia - The orgy

Let's love, let's sing to women and to liquor, pleasant is life with Bacchus and Cupid! If I have love in my heart, I have wine in my head, what joy, how festive, what amiable passion! I'll love, I'll joke, I'll guzzle liquor, I''ll burn, I'll save myself from boredom and sadness. Let's sing, life is pleasant with Bacchus and Cupid!
Let's dance, let's sing, let's raise the glass, let's laugh, let's challenge sad thoughts, I'll love, joke and guzzle liquor, I'll burn, I'll escape boredom and sadness. Let's laugh, let's sing, life is pleasant with Bacchus and Cupid!

Divine queen, the mother of love, joyfully renews every heart, leaping, bubbling with exciting life is the divine wine of the worldly man, now I dance, I stagger, what odor, what vapor! Drink and drink again with zealous fury. Let's sing, pleasant is life with Bacchus and Cupid!
Hurray, hurray for women and liquor! I dance, I stagger, what odor, what vap
Drink and drink again with zealous fury. Let's sing, let's laugh, life is pleasant with Bacchus and Cupid!

Mi langero - I will complain

I will complain,suffering of my bitter fate,
but that you don't love me, there's no hope for me.
Cruel one, how have I offended you, for you to cause me pain? Why?

La danza - The dance

Now the moon is in the middle of the sea, mamma mia, we will dance;
the hour is beautiful for dancing, who is in love will not be missing.
Quick, to the dance, round and round, my ladies come here,
a handsome and jolly boy will dance with the most beautiful all night long.
Frinch, frinche, frinche, mamma mia, we'll dance! La ra la ra la...

Skip, skip, turn, turn, each couple goes in a circle,
now we advance, then retreat, and attack again!
Clinch the blond, with the brunette go here and there,
put the redhead second, and with the pale one stay put.
Long live the dance! Round and round, I'm a king, I'm a pasha,
it's the most wonderful pleasure in the world, the dearest satisfaction!
Frinche, frinche, frinche, mamma mia we'll dance! La ra la ra la...

Tanglewood Music Center

P R O G R A M

EIGHTH CHAMBER MUSIC CONCERT
Tuesday, August 18, 1992 at 8:30 P.M.
Theatre Concert Hall

Prepared by Joel Krosnick, Gilbert Kalish (Haydn and Ives), Yehudi Wyner and Yo-Yo Ma

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Ralph Shapey — Evocation II for cello, piano and percussion
Maestoso
Spiritoso
Cadenza; Delicato

Johan Stern, cello — Brian Jones, percussion
Tina Toglia, piano

Joseph Haydn — Piano Trio in A Major, Hob. XV:18
Allegro moderato
Andante
Allegro

Melvin Chen, violin — Douw Fonda, cello
John Root, piano

Charles Ives — Trio (1904-11)
Andante moderato
TSIAJ (This Scherzo is a Joke): Presto
Moderato con moto

Anna Kim, violin — Elizabeth Simkin, cello
Reiko Uchida, piano

Edward Campion — A Treasured Collection of Eddies (1992)
(six movements played without pause)
I. Fast Eddie (Furioso)
II. Easy Ed (Mechanical)
III. Eddie Eight (Hard Edged Jazz)
IV. Little Eddie (Like a Fox)
V. Moon Eddie (Like a Wave)
VI. Final Eddies (Mean and Mechanical)

Anna Kim, violin — Johan Stern, cello
Melissa Mielens, flute, piccolo
Ben Freimuth, clarinet, bass clarinet
Daniel Florio, Joseph Tompkins, percussion
David Horne, piano
Scott Gregg, conductor

Yehudi Wyner — Il cane minore (1992)

Susan Warner, Ilya Shterenberg, clarinets
John Ruze, bassoon

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Serge Koussevitzky
Opening Exercises, 1941

The Tanglewood Music Center invites 150 of the world's most talented young musicians to study as Fellows for the summer with tuition fully underwritten by the generosity of donors to the program. A performance facility worthy of these musicians is presently the program's greatest need. The new Concert Hall will provide an appropriate home for all of the many concert activities presented by these gifted performers, and will serve as the home of the Boston Symphony Orchestra's Recital Series and Friday Prelude Concerts. It will also allow music lovers like you to experience music in a superb new environment, and to create a lasting gift to future generations.

For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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The Friends of Music at Tanglewood are invited to all concerts of the Tanglewood Music Center with a Family Season Membership of $75 or an Individual Season Membership of $50. Others attending each TMC event are asked to contribute a minimum of $5 at the gate, $7 for orchestra concerts. The Tanglewood Music Center is also supported by a grant from the National Endowment for the Arts.

Antonin Dvorak Piano Quintet in A Major, Op. 81
Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Joan Kwuon, violin
Sarah Roth, violin
Daniel Panner, viola
Bridget MacRae, cello
Paul Zdanowicz-Wyse, piano

Edmund Joseph Campion, raised "Eddie" (defined by physicists as a "turbulent flow") was born in Dallas in 1957 and currently lives in Berlin. He received his music education at Columbia University where he studied with Mario Davidovsky and George Edwards, and at the National Conservatory in Paris where he worked with Gerard Grisey. He has received a Fulbright scholarship and a Nadia and Lili Boulanger Fellowship for study in France. Other awards include the Boris and Eda Rapoport Prize, Meet the Composer grants, ASCAP awards, and a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters. Edmund Campion is a Composition Fellow at the 1992 Tanglewood Music Center. The Tanglewood Music Center Composition Program is supported in part by a grant from The Pew Charitable Trusts.

Energy vs. loss of energy, spontaneity vs. authoritarian control, questions of identity and culture, the persistence of folly and the ecstasy of error: These are a few of the ideas that contributed to the making of ATCOE.

A study of several home-made, pre-recorded, no-holds-barred improvisations led to the design of numerous "models" which I felt were closely aligned with the workings of my unconcious mind and my central nervous system. I found ways to use these models in music software originally designed for other purposes. My unconventional and rather creative use of certain commercial programs opened the way for an imitation of the spontaneity and intuition found in the original improvisations, while at the same time allowing me in a contradictory fashion to maintain total control over the compositional material.

The computer worked like a rigid architectural scaffold which contained and repressed my "free intuition." Thus ensnared by technology, the free-wheeling music is policed and ordered, at times, rendered static, Byzantine, and iconic.

-E.J.C.-

Tanglewood Music Center

P R O G R A M

Wednesday, August 19, 1992 at 8:30 P.M.
Theatre Concert Hall

Pieśni Muezzina Szalonego, Op. 42 — Karol Szymanowski
(texts by Jaroslaw Iwaszkiewicz)

I. Allah, Allah akbar, Allah!
II. O ukochana ma!
III. Ledwie blask słońca złoci dachy wież
IV. W południe miasto białe od goraça
V. O tej godzinie, w której miasto śpi
VI. Olio! Olio! Odeszłas w pustynię zachodnia!

Johanne Blank, soprano
Laura Dahl, piano

Memorial Music (1973) — Yehudi Wyner

I. Man Comes from Dust
Molto lento
II. Lord, Let Me Know My End
Quasi recitativo

Nathalie Lacaille, Gen Shinkai, Karla Kvam, flutes
Heidi Menzenberg, soprano

Three Songs from poems by Edith Sitwell — William Walton

Daphne
Through Gilded Trellises
Old Sir Faulk

Jing Wei, soprano
Laura Dahl, piano

String Quartet No. 2, Op. 10 (1908) — Arnold Schoenberg
with Soprano in Movements III and IV — (text by Stefan George)

Massig
Sehr rasch
Litanei: Langsam
Entrueckung: Sehr langsam

Timothy Summers, violin — Dov Scheindlin, viola
Jane Price, violin — Julian Hersh, cello
Youmi Cho, soprano

Intermission

"Last Tryst" for mezzo soprano and large ensemble — Nag Bhushan

Sarah Clendenning, Kyra Humphreys, violins
Stefan Schmidt, viola
Douw Fonda, Felix Wang, cellos
Tracy Rowell, bass
Gen Shinkai, flute, piccolo
Barbara Bishop, oboe, English horn
Ivan Garcia, clarinet, bass clarinet
Jean Cortese, bassoon
Susanna Drake, horn
Fredrik Bjorlin, Robert Schulz, percussion
Ellen Ritscher, harp
Marianne Bindig, mezzo soprano
Nag Bhushan, conductor

BALDWIN PIANO

Three Songs — Frank Bridge

Far, far from each other
Where is it that our soul doth go?
Music when soft voices die

Tod Fitzpatrick, baritone
Yang Yu, viola
Alan Smith, piano

Divertimento in quattro Esercizi — Luigi Dallapiccola

Introduzione
Arietta
Bourrée
Siciliana

Amy Long, viola
Sophie Willer, cello
Nathalie Lacaille, flute
Jessie Cooper, oboe
Ilya Shterenberg, clarinet
Misa Iwama, mezzo soprano

Sergei Rachmaninoff

A Dream, Op. 8, no. 5
The Harvest of Sorrow, Op. 4, no. 5
The Lilacs, Op. 21, no. 5
Dreams, Op. 38, no. 5
What Wealth of Rapture, Op. 34, no. 12

Sanghoon Oak, tenor
John G. Churchwell, piano

Tonight's program was prepared by the TMC Vocal Faculty, Margo Garrett, Dennis Helmrich, Alan Smith, Robert Cowart and Ken Griffiths. Additional instrumental preparation by Yehudi Wyner (Wyner), Eugene Lehner (Schoenberg), and Bonnie Hampton (Dallapiccola).

Nag Bhushan was born in Bangalore, India in June 1970 and studied at St. Xavier's School, New Delhi, and at St. Mary's Music School, Edinburgh, Scotland. Later he was awarded a fellowship from Dartington Summer School to study with Dominic Muldowney and Robert Saxton. In September 1988 he won a complete scholarship from the INLAKS Foundation to study with Param Vir at the Purcell School, London. Here he founded a contemporary music ensemble and debuted as conductor at the South Bank Centre in July 1989. In 1990 he won a complete scholarship at Oberlin where he studies with Edward Miller. His awards include the Tippett Composition Prize in 1988, the SPNM String Quartet Award in 1989, and the ALEA III International Composition Prize in 1990. Nag Bhushan is a Fellow in Composition at the 1992 Tanglewood Music Center. The Tanglewood Music Center Composition Program is being funded in part by a grant from The Pew Charitable Trusts.

In Art, we forget the claims of necessity, the thrift of usefulness, - the spires of our temples try to kiss the stars and the notes of our music to fathom the depth of the ineffable. The ineffable works through everything - pain, death, even a whole world "Broken into Chaos."

-Rabindranath Tagore-

Last Tryst was written this summer in Tanglewood. It is dedicated to John Harbison, in gratitude and admiration.

Pieśni Muezzina Szalonego (Songs of the Lovesick Muezzin), by Karol Szymanowski

Allah, Allah akbar, Allah!

Allah, Allah Akbar, Allah! I know full well that Allah created you so that I might praise Him, for without you, would I be the Mad Muezzin? Or would I raise my Allah-praising voice to the heavens, not thinking it would wake you? Allah, Akbar Allah!

O ukochana ma!

O, my beloved! Allah, bismillah, Allah! My fivefold voice prays unto you. I know that at night and noon, and at the morning-star time, you're waiting for my longing call! Allah, bismillah, Allah!

Ledwie blask słońca złoci dachy wież

The rising sun has barely gilded the tower-spires; I send my voice to you, knowing you trust its silver tone in the morning peace. Awake, awake, beloved, and send your first smile with the rising sun! Allah, Allah!

W południe miasto białe od gorąca

At noon the city is white with heat. The pools are bubbling wet and green. Praise Allah to make you take off your rainbow-colored robes and bathe. This miracle I cause each day, calling forth your nudity.

O tej godzinie, w której miasto śpi

At that hour when the city sleeps, o olali, o olali! Wake up, praise Allah, everyone! Get up to praise him, you ancient merchant counting your pearls. Get up to praise him, you woman waiting for her suitor. Only you, my beloved, stay cradled. O olali! Curled like a white lotus she sleeps.

Olio! Olio! Odeszłas w pustynię zachodnią!

Olio! Olio! You departed for the western desert! Olio! Your white limbs no longer know the drops of silver water. You dip your body into the western desert sands. My heart sips sandy separation, instead of loving sweet water. O, olio! O, o, olio!

Three poems of Edith Sitwell, by William Walton

Daphne

When green as a river was the barley
Green as a river the rye,
I waded deep and began to parley
With a youth whom I heard sigh.
"I seek," said he, "a lovely lady,
A nymph as bright as a queen,
Like a tree that drips with pearls her shady
Locks of hair were seen;
And all the rivers became her flocks
Though their wool you cannot shear.
Because of the love of her flowing locks.
The kingly sun like a swain
Came strong, unheeding of her scorn,
Wading in deeps where she has lain,
Sleeping upon her river lawn
And chasing her starry satyr train.
She fled, and changed into a tree, --
That lovely fair-haired lady....
And now I seek through the sere summer
Where no trees are shady!"

Through Gilded Trellises

Through gilded trellises
Of the heat, Dolores
Inez, Manuccia,
Isabel, Lucia
Mock time that flies.
'Lovely bird, will you stay and sing,
Flirting your sheened wing, --
Peck with your beak, and cling
To our balconies?'
They flirt their fans, flaunting--
'O Silence enchanting
As Music!' then slanting
Their eyes
Like gilded or emerald grapes
They take mantillas, capes,
Hiding their simian shapes.
Sighs
Each lacy, '"Our spadille
Is done'....Dance the quadrille
From Hell's towers to Seville,
Surprise
Their siesta',Dolores
Said. Through gilded trellises
Of the heat, spangles
Pelt down through the tangles
Of bell-flowers; each dangles
Her castanets, shutters
Fall while the heat mutters,
With sounds like a mandoline
Or tinkled tambourine....
Ladies, Time dies!

Old Sir Faulk

Old
Sir
Faulk,
Tall as a stork,
Before the honeyed fruits of dawn were ripe, would walk
And stalk with a gun
The reynard-coloured sun
Among the pheasant-feathered corn the unicorn has torn, forlorn the
Smock-faced sheep
Sit
And
Sleep,
Periwigged as William and Mary, weep...
"Sally, Mary, Mattie, what's the matter, why cry?"
The huntsman and the reynard-coloured sun and I sigh
"Oh, the nursery-maid Meg
With a leg like a peg
Chased the feathered dreams like hens and when they laid an egg
In the sheepskin
Meadow
Where
The serene King James would steer
Horse and hounds, then he
From the shade of a tree
Picked it up as spoil to boil for nursery tea", said the mourners. In the
Corn, towers strain
Feathered tall as a crane,
And whistling down the feathered rain, Old Noah goes again --
An old dull mome
With a head like a pome,
Seeing the world as a bare egg
Laid by the feathered air; Meg
Would beg three of these
For the nursery teas
Of Japhet, Shem, and Ham; she gave it
Underneath the trees
Where the boiling
Water
Hissed
Like the goose-king's feathered daughter -- kissed
Pot and pan and copper kettle
Put upon their proper mettle
Lest the Flood begin again through these!

String Quartet No. 2, movements III, IV, by Arnold Schoenberg

Litanei (Litany)

Deep is the sorrow
which o'ershadows me.
Again, Lord, I step
into thine house.

Long was the journey,
tired are the limbs,
empty are the shrines,
full only the suffering.

Thirsting tongue
yearns for wine.
Fiercely was it fought,
stiff is my arm.

Grant thy rest
to wavering steps,
to a hungry palate
crumble thy bread.

Weak is my breath
calling to the dream,
hollow are the hands,
feverish the mouth.

Lend thy coolness,
put out the fires,
extinguish hope,
dispatch light.

Fires in the heart
still blaze openly,
in the inmost depths
wakes yet a cry.

Kill desire,
close the wounds!
Take from me love,
give me thy joy!

Entruckung (Rapture)

I feel air from another planet.
In the dark are fading the sights
which still friendly turned to me.

And trees and paths I loved grow pale
so that I hardly know them; and you light,
beloved shadow, caller of my sufferings,

are now entirely doused in deep ardor,
after the upheaval of quarrelsome tumult,
to cause the feeling of a pious shudder

I am dissolved in tones, circling, weaving,
of unfathomable thanks and nameless praise,
surrendering myself wishlessly to the great breath.

A turbulent blowing buffets me
in drunken consecration, where ardent cries
of supplicants thrown down in dust entreat.

And then I see how fragrant mists arise
in brilliant openness
surrounding only on the furthest mountains' sunfilled slip.

The earth trembles white and soft as whey.
I rise over horrifying abysses.
I feel as if over the last cloud

In a sea of crystal radiance I swim.
I am but a spark of the holy fire,
I am but a roar of the holy voice.

-Stefan George-

Last Tryst, by Rabindranath Tagore (1861-1941)

Ink-black clouds banked in the north-east:
The force of the coming storm latent in the forest,
Waiting as quietly as the bats hanging
In the branches. Darkness blanketing
Dense leaves that are still and silent
As a crouching tiger intent
On its prey. Flocks of crows
Suddenly aloft in a craze
Of fear, like tattered
Shreds of darkness littered
Over the void of a cosmos
Broken into chaos.

Where have you come from today in the guise
Of a storm, your unbound hair scented with past wild flowers?
In my youth you came once before on another
Day, first messenger
Of the freshly shining Spring.
You brought the first flowering
Jasmine of Asarh, you were indescribably lovely.
You blossomed in my heart,
In my boundless wonder: I do not know from what
Radiant world unseen
You came into the light of vision.
You meet me today by a path no less mysterious.
How potent your face
Appears in the brief lighning-flame!
How novel its expressions seem!

Is the path by which you come today
The same as I knew before?
You have brought in your basket flowers recalled or forgotten,
But others I have never hitherto known:
And in your fragrance you carry
The message of a season new to me.
A deathly-dark suffusion
Obscures its coming revelation.
O honour me
With its garland, place it around my neck in this dimly
Starlit palace of silence. Let this our last
Tryst
Carry me into the infinite night
Beyond all earthly limit;
Let it make me one
With the not known.

Three Songs, by Frank Bridge

Far, Far from Each Other (Matthew Arnold)

Far, far from each other our spirits have flown,
And what heart knows another? Ah! Who knows his own?
Blow ye winds! Lift me with you! I come to the wild.
Fold Closely, O nature! Thine arms round thy child.
Ah! Calm me! Restore me and dry up my tears.
On thy mountain platforms where morn first appears;
Where morn first appears.

Where is it that our soul doth go? (Heine)

One thing I'd know, when we have perished,
Where is it that our soul doth go?
Where, where is the fire, that is extinguished?
Where is the wind? Where is the wind but now did blow?
Where is it? Where is it? Where is it that our soul doth go?
When we have perished?

Music when soft voices die (Shelley)

Music when soft voices die, vibrate in the memory.
Odours when the violets sicken, live within the sense they quicken.
Rose leaves when the rose is dead, are heaped for the beloved's bed.
And so my thought when thou art gone, love itself shall slumber on.
Love itself shall slumber on.

Divertimento in quattro Esercizi, by Luigi Dallapiccola

Introduzione

Don't send me messages that are false;
Don't send me messages that are wicked.
Let your eyes be the message when you raise them,
Let your eyes be the message to mine.
Look at my red lips,
For I have a husband who doesn't know know them.

Arietta

And for the beautiful singing of a blackbird
The beautiful girl can't sleep:
One moment she is asleep, the next she is awake
And in the next she breathes great sighs.
Then she rises nude, all nude
Out of her clean bed;
And goes into her garden
Under her flowering almond trees;
There she puts on her shoes and there she dresses
And there she awaits her sweet faithful lover.

Bourrée

The water races in the gorge,
And the grape is now red;
My lover wants me greatly,
So give her to me now.
This dance doesn't please me,
It could be better.
And you, my good friend,
Go to the side of the one you desire,
And stay there firmly by her.

Siciliana

Mama, the time has come
When I would like to marry.
I scarcely know how to tell you
About the lad who has pleased me greatly.
I so love his build,
His bearing and his features,
That clearly I can tell you,
I want him with me always.
Surely you want me to have a lover
Who boasts of my love.
Mother, may your heart burst
If you stand in my way.

Songs by Sergei Rachmaninoff

A Dream

I, too, had a home, a beautiful one!
There a fir tree swayed. . .
But it was only a dream!
A family of friends surrounded me
With words of love. . .
But it was only a dream!

The Harvest of Sorrow

Oh, my field, my beloved field
I cannot harvest you in one full sweep,
I cannot tie you into a single sheaf. . .
Oh, my thoughts, my sad thoughts,
I cannot cast you off my shoulders,
I cannot express you in words alone!
Was it not over you, my field, that the wind blew ardently,
Bent your grasses to the very earth,
Blew the ripened seeds all around. . .
How widely you have scattered,
Oh, my thoughts, where a sad thought fell
There grew the cruel grass of sorrow,
Bitter grief appeared. Ah! Ah!

The Lilacs

In the morning, at dawn, through the grass wet with dew,
I will go to breathe the fresh air.
In the fragrant shade where lilacs crowd
I will search for my happiness there. . .
One happiness only in my life I will find,
And it dwells in a lilac bower,
On green branches, in fragrant clusters,
My meek happiness comes into flower. . .

Dreams

In this world there is nothing more desired than sleep,
Sleep has enchantments and peace.
On its lips neither sorrow nor laughter,
In its fathomless eyes secret pleasures abound.
It has wings, wide wings,
They are light, so light, as the midnight mist.
How does it carry us, whence and on what?
Its wings do not open and its body is still.

What Wealth of Rapture

What happiness: it is night, and we are alone!
The river is like a mirror, all glistening from starlight,
And there, do toss your head, have a look:
What distance and purity above us!
Oh, call me mad!
Call me what you will: at this moment my reason grows weak
And in my heart I feel such a flood of love
That I cannot keep silence, I will not be silent!
I ache, I am in love, but tormented and loving,
O listen! O understand! I am not concealing my passion,
And I want to say that I love you,
You, you alone I love and desire!

Tanglewood Music Center

PROGRAM

Music Center

PROGRAM

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
Margo Garrett, coordinator

PHYLLIS CURTIN SEMINAR
Ninth Recital
Friday, August 21, 1992 at 11:00 A.M.
Chamber Music Hall

Warble for Lilac-time — Elliott Carter
Nuvoletta — Samuel Barber

Lisa Lanzkron, soprano
Dennis Helmrich, piano

Zéphyr — Claude Debussy
Mandoline
En sourdine
Paysage sentimental

Gina Silvermán, soprano
Todd Sisley, piano

Cinco Invocaciones al Crucificado — Xavier Montsalvatge
III. La Vierge Couronnée (A. Flory)
IV. Lamentacion (Fray Iñigo Mendoça)
V. D'Oracio de Temps (Ramón Llull)

Stacie Robinson, soprano
Kristin Pankonin, piano

L'Attente — Camille Saint-Saëns
Aimons-nous

Victoria Wolfe, soprano
Laura Dahl, piano

Mit vierzig Jahren — Johannes Brahms
Sapphische Ode
Auf dem Kirchhofe
Schön war, das ich dir weihte
O liebliche Wangen

Marcos Pujol, bass-baritone
John G. Churchwell, piano

Es regnet (based on a suggestion by Jean Cocteau) — Kurt Weill (1900-1950)
Surabaya Johnny (English words by Michael Feingold, original German words by Bertold Brecht)
Youkali (Roger Fernay)

Jeanne LaForgia, soprano
Alan Darling, piano

Intermission

BALDWIN PIANO

Canciones del Nino de Cristal — Ernesto Halffter
Fino Cristal, mi Nino
A Jugar, Juega, Jugando
Corazon de mi Nino

Katherine Vetter, soprano
John G. Churchwell, piano

Songs About Spring (e.e. cummings) — Dominick Argento
I. who knows if the moon's a balloon
II. Spring is like a perhaps hand
IV. in Spring comes
V. when faces called flowers float out of the ground

Trina A. Bulych, soprano
Pierre McLean, piano

Liederkreis — Robert Schumann
In Der Fremde
Wehnut
Waldesgesprach

Jennifer Dawn Hines, mezzo-soprano
Kristin Pankonin, piano

Lullaby, Op. 16, no. 1 — Peter Ilyich Tchaikovsky (1840-1893)
Pimpinella, Op. 38, no. 6
That was in the early Spring, Op. 38, no. 2

Rajul Parekh, soprano
Kenneth Griffiths, piano

Siete Canciones Populares Españolas — Manuel de Falla
I. El Paño Moruno
III. Asturiana
IV. Jota
VII. Polo

Heidi Menzenberg, soprano
Kristin Pankonin, piano

La Regata Veneziana — Gioacchino Rossini (1792-1868)
Anzoleta avanti la regata
Anzoleta co passa la regata
Anzoleta dopo la regata

Jessica Jones, soprano
Shiela Kibbe, piano

Tanglewood Music Center

P R O G R A M

Tanglewood Music Center

P R O G R A M

A PROGRAM OF VOCAL AND CHAMBER MUSIC
Saturday, August 22, 1992 at 4:45 P.M.
Theatre Concert Hall

Cinque Canti — Luigi Dallapiccola

Joli Wu, viola
Rebecca Thornblade, cello
Sarah Catlin, harp
John Root, piano
Catherine Ransom, flute
Melissa Mielens, alto flute
Daniel Spitzer, clarinet
Ben Freimuth, bass clarinet
Paul Soper, baritone
Dante Anzolini, conductor

The Heavenly Feast — Martin Amlin

Misa Iwama, mezzo-soprano
Dennis Helmrich, piano

Und gestern hat er mir Rosen gebracht
Maienblüten
Am Brunnen
Ständchen
Hat dich die Liebe berührt — Joseph Marx (1882-1964)

Catherine Clark, soprano
Alan Smith, piano

Three Pieces for String Quartet (1914) — Igor Stravinsky
I. Dance
II. Eccentric
III. Canticle

Jane Price, violin
Rebecca Rhee, violin
Jeremy Gershfeld, viola
Julian Hersh, cello

Artsongs — Stephen Paulus (b.1953)
II. The Dance
III. Museum Piece
IV. Seurat
VI. Moor Swan
VII. Warrior with Shield

Jeffrey Fahnestock, tenor
Todd Sisley, piano

La Mort du Nombre — Olivier Messiaen (1908-1992)

Jing Wei, soprano
Sanghoon Oak, tenor
Robert Chiu, violin
Alan Darling, piano

BALDWIN PIANO

Cycle of Love — Anne Boyd

Rebecca Thornblade, cello Catherine Ransom, alto flute
Margaret Lattimore, mezzo-soprano
Todd Sisley, piano

Lieder um den Tod, Op. 62 — Yrjö Kilpinen

Vöglein Schwermut
Auf einem verfallenen Kirchhof
Der Tod und der einsame Trinker
Winternacht
Der Säemann
Unverlierbare Gewähr

Paul Soper, baritone
Kenneth Griffiths, piano

Geheimnis — Johannes Brahms (1833-1897)
An die Nachtigall
Bei dir sind meine Gedanken
Meine Liebe ist grün

Janet Momjian, soprano
Shiela Kibbe, piano

This program was prepared by the TMC Vocal Faculty, Robert Cowart, Margo Garrett, Kenneth Griffiths, Dennis Helmrich, and Alan Smith.

Additional instrumental preparation by Norman Fischer and Andrew Jennings (Stravinsky).

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Artist-in-Residence for Vocal Music.

Cinque Canti, by Luigi Dallapiccola

Cinque Canti was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress; the text is taken from "Lirice Greci" - Greek Lyrics -by Jone di Ceo, Anonymous, Licimnio, Alcmane e Ibico, translated by the Italian poet Salvatore Quasimodo. It is dedicated to Roger Sessions and was first performed at the Library of Congress on November 30, 1956.

"For Cinque Canti, I chose poems of various poets; my research was done in such a way that they symbolize a day of a man, and, perhaps, his life. Thus, between 2 morning songs and 2 night songs, right in the middle, there is the song of the day - Acheronte - the song of suffering. In this way, and not otherwise the symbol of the cross must be interpreted. This symbol appears - even graphically - 5 times in the score to the third piece."

-Luigi Dallapiccola, Venezia, 1963-

I. (Jone di Ceo)

We await the morning starlight
of the white wing that travels in the darkness
the first announcement of the sun

II. (Anonymous)

Golden birds of shrill singing, free
in the lonely forest, at the top of the branches of pine
confusingly they lament; and he who starts,
who lingers, who hurls his call towards the mountains:
and the echo that does not stop, friend of the deserts,
repeats it, from the depths of the valleys.

III. (Licimnio)

Acheronte
that torment bears to men,
reboils from infinite fountains of tears and pain.

IV. (Alcmane)

The summit of the mountains sleep
so do the valleys around,
the slopes, and the ravines;

the serpents sleep, thick in the sort
that
the black soil breeds,

the beasts of the forest, the
different kinds of bees,
the monsters in the dark depths
of the sea;

the generations of the birds of
long wings sleep.

V. (Ibico)

Burn, through the night, very lengthily,
the most luminous stars.

Translations by Dante Anzolini

The Heavenly Feast, by Martin Amlin

Simone Weil was a French mystic, activist and writer. During World War II she lived in England where she worked for the French Resistance. While being treated for tuberculosis in 1943, she refused to eat more than the rations given to the French in occupied territory. She died from voluntary starvation that year at the age of 34. The following epitaph was placed anonymously on her grave: "My solitude has held in its grasp the grief of others until my death."

This poem by Gjertrud Schnackenberg is from The Lamplit Answer and is a meditation on the grave of Simone Weil.

Songs by Joseph Marx

Und gestern hat er mir Rosen gebracht (And yesterday he brought me roses)

Ah, yesterday he brought me roses
They have given off scent the entire night
Representing him who thinks of me.
I sent him a dream one night
And today I go and smile mutely.
I carry his roses around with me,
and wait, and listen,
And if there's a sound at the door my my heart trembles so!
If only he would come to me!
If only he would come and kiss the roses he brought me
And search out the dream of the night.

Maienblüten (Mayflowers)

Bear up quietly, when from the branches
Flowers blow in docile hair,
And gently bow down, lips upon lips
See a life sweet and wonderful
Flow through the sunlit dance of leaves.
All the blossoms that are strewn downward,
Spring spreads upon you and me.

Am Brunnen (At the well)

O send me not out alone to the well,
I am small, mother, and don't know how to offer resistance.
A boy meets me on the schoolpath,
He swears he would like to teach me to kiss!
O boy, don't press so cunningly.
Because, know this, though I am small,
I will not forget what you have done.
And you will atone someday for all kisses.

Ständchen (Serenade)

Good night, beloved life!
I call out to you through the little window
And then I go on my way.
Alas, in the dream, think of me.
Because you know well, that to surrender to you,
My heart must tremble in agony.

Hat dich die Liebe berührt (When love has touched you)

When love has touched you silently, among noisy people,
You go in golden clouds securely led by God.
Just as though lost, you let your glances wander around.
You allow others their joys, only to one do you bring your desires.
Shyly withdrawn into yourself you would like in vain to deny
That now the crown of life radiantly adorns your brow.

Artsongs, by Stephen Paulus

2. The Dance (William Carlos Williams)

In Breughel's great picture, the Kermess,
the dancers go round and round, go around.
The squeal and the blare and the tweedle of bagpipes,
a bugle and fiddles tipping their bellies
(round as thick sided glasses whose wash they impound)
their hips and their bellies off balance to turn them.
Kicking and rolling about the Fairgrounds,
swinging their butts, those shanks must be sound
to bear up under such rollicking measure,
prance as they dance, prance as they dance.
In Breughel's great picture, the Kermess,
the dancers go round and round, go around.

3. Museum Piece (Richard Wilbur)

The good gray guardians of art patrol the halls on spongy shoes,
Impartially protective, though perhaps suspicious of Toulouse
Here dozes one against the wall, disposed upon a funeral chair.
The Degas dancer pirouettes upon the parting of his hair.
See how she spins! The grace is there,
but strain as well is plain to see.
Degas loved the two together: beauty joined to energy.
Edgar Degas purchased once a fine El Greco
which he kept against the wall beside his bed.
The good gray guardians of art patrol the halls on spongy shoes.
Edgar Degas purchased once a fine El Greco
which he kept against the wall beside his bed
to hang his pants on while he slept.

4. Seurat (Ira Sadoff)

It is a Sunday afternoon on the Grand Canal.
We were watching the sailboats trying to sail along without wind.
Small rowboats are making their incisions on the water,
only to have the wounds seal up again soon after they pass.
In the background the smoke from the factories,
and the smoke from the steamboats merges into tiny clouds
above us - then disappears.
Our mothers and fathers walk arm and arm
clutching tightly their umbrellas and canes.
We are sitting on a blanket in the foreground,
even if someone were to have taken a photograph of us
only our closest relatives would have recognized us:
We seem to be burying our heads between our knees.
I remember, I remember thinking -
You were one of the most delicate women I had ever seen.
Your bones seemed small and fragile.
Even so beads of perspiration begin to form
on your wrist and forehead - if we were to live long enough
I'm sure we would have been amazed at how many clothes
we forced ourselves to wear.
The sun is very hot. Why is it no one complains of the heat in France?
There are women doing their needlework,
men reading, a man in a bowler hat smoking a pipe.
The noise of the children is absorbed by the trees.
The air is full of idleness,
the faint aroma of lilies coming from somewhere.
We discuss what we want for ourselves.
I have ambitions to be a painter and you want a small family
and a cottage in the country.
We make everything sound so simple because
we believe everything is still possible.
The small tragedies of our parents have not yet made an impression on us.
We should be grateful for this, we should be grateful,
but we are too awkward to think hard about very much.
I throw a scaling rock into the water:
I have strong arms and before the rock sinks
it seems to have nearly reached the other side.
When we get up we have a sense of our own importance.
We could not know, taking a step back,
looking at the total picutre, that we would occupy
such a small corner of the canvas and even then we are no more
than tiny clusters of dots carefully placed together without touching.

6. Moor Swan (John Logan)

I'm the ugly early moor swan of
Morris Graves.
I'm ungainly. I've got black splotches
on my back, my neck's too long.
When I am dead and gone think only
of the beauty of my name.
Moor Swan.

7. Warrior with Shield (Michael Dennis Browne)

As if he had crawled from the sea,
Like a son beaten down by the dark father century
or by the mother of centuries mutilated,
He sits.
He will not go back to that sea,
though his bronze reminds me of its weeds crushed inward.
It seems he yet could swivel - that with the one good arm
and shield clipped onto muscle he still could sweep an enemy away.
Whoever hacked him elsewhere should step with care here.
Eyes holes. Mouth a small starburst,
as when a meteor hurts the earth
Where halves of the face should meet,
Where there should be seam fissure
As if with our own hands we might complete you.
As if you had crawled to us for completion.
As if you were ours to grow.
No more to wither in me.
No more to be made of me.
Nothing for fathering, mothering; done.
Caresses, none.
I have been hunted down to my last shape.
But in you near the echoing heart,
a silence, a silence bear me.
I am the icon of the incomplete in you.
As I am, as I will never be,
live with me.

La Mort du Nombre (The Death of the Multitude), by Olivier Messiaen

2nd soul:
There was a ray of sun asleep in your hand. You raised up high your little fingers. It began to shine forth with such brilliance that I could no longer see. And as it unfolded it grew so long that it embraced the land around. Climbing still higher it bathed me in light and me to your calm soul. I am still a fair distance from you. Who will keep me even further? Why the Farewell? Nothing can destroy the dream.
1st soul:
The sleeping water does not flee the observing flower.
2nd soul:
I want to get nearer, what invisible force is holding me back? Whose are these bonds? Whose these chains?
Can I no longer want to do so?
Can I thus climb this eternal stairway.
1st soul:
The clouds must be banished, the oceans filled in.
2nd soul:
O long and sad is the waiting! O suffering, circle of fire! May time and space die! Begone joy! Be gone light! Bells of Horror! Dreadful potion! Wall of death! The earth gapes open! The star come tumbling down, the world is buried! The end, the end, who will announce the end? I am suffering, suffering, suffering!

1st soul:
Wait! Take heart!
Lighter than the feathered birds, lighter than the void,
lighter than what is not, we shall hover above dreams.
The weight of the multitude will no longer be!
Will no longer be! Listen to the song of our single soul!
Bright smile, pure look, trembling ecstasy, it climbs higher
than the old soul and soars up towards new light,
in an eternal spring!

Cycle of Love, by Anne Boyd. Texts - Sijo poems by anonymous women poets
English translations by Don'o Kim

While a student at the University of Sydney in the 1960s Anne Boyd was profoundly influenced by her contact with Asian musics in Peter Sculthorpe's ethnomusicology classes. After further studies and a teaching career in England she assumed the position of Head of the School of Music in Hong Kong in the early 80s. She is currently Head of the University of Sydney's Department of Music. Her musical language is strongly influenced by that of the Japanese "bugaku" and Malaysian and Korean folk music. "Cycle of Love" was commissioned by the Australian countertenor Hartley Newnham and consists of settings of five Korean "sijo" (forerunner of Japanese "haiku" poetry) by anonymous women poets.

I.

Was it yesterday or the day before,
Was it day or night?
I often pass someone
On my way somewhere.
Now I meet you
And I know it's been you all along.

II.

Winter night,
Winter night is long, they say falsely.
When my love visits me
Envious heaven stirs up the rooster
And the loud rooster awakens my love, hastening.
Winter night, winter night.

III.

So much love piled, flames rise
from my heart.
So much sorrow pressed, tears well
from the deep
Fire and water in one body, alas,
I know not how to go on.

IV.

The sudden gust last night
Brought down the peach flowers
And covered the courtyard.
Hold your broom, my lad!
Though fallen, are they not still
flowers?

V.

Is love a dream, or is it love for it's not a dream?
While the sweet in the bitter and the bitter in the sweet
few wake up to this
and I say love is a dream.

Lieder um den Tod, Op. 62,no. 6, by Yrjö Kilpinen

Vöglein Schwermut (The Little Bird of Despair)

A little black bird flies over the world,
It sings so sadly of death.
He who hears it, hears not any more,
He who hears it, knows everlasting sorrow,
He will never see the sun again.

At midnight, deep in the night,
the little bird rests on the finger of Death.
Who strokes the little bird softly and says to him:
"Fly, my little bird, fly my little bird, fly!"
And again it flies piping over the world.

Auf einem verfallenen Kirchhof (In a Ruined Churchyard)

What business have you to do with me, poor pale skull?
There is no reason to grieve about forms of life.
Though God above His deeps will shudder,
Yet, grieves an ocean for waves which have flowed away?

I shall paint a small crown for you, my brother fool,
upon your bald brow:
Even in life's distress and death's torment
you were God's own eye, as I, and God's own brain.

Der Tod und der einsame Trinker [Eine Mitternachtszene]
(Death and the Lonely Drinker [A Midnight Scene])

DEATH;
Good evening, Friend!

How goes it?

Tastes good?

You are no longer angry with me?

In truth?

My thanks!

Still. . .?

Too much!

Well. . .

As you wish!

Fool!

Enough!

DRINKER;

Your Health!!

Your Health!

Your Health!

Your Health!

Your Health!

Your Health!

Your Health!

Your Health!

Your Health!

Your Health!

Your ---

Winternacht (Winter Night

Big wet snowflakes filled the winternight. . .
Homeward from the tavern. . .
Quiet lonely wandering makes me think of you.
I view you far away in darkened room, resting in bleached linen . . .
Live I well in your dream, deeply inward -- completely secret? . . .
Quiet lonely wandering makes me suffer and yearn for you . . .
A white snowy night whispers around us both . . .

Der Säemann (The Sower)

Through the lands to and fro strides Farmer Death;
Out of the sack on his shoulder he spreads seeds without number.
Wherever you go, wherever you stay, lies and flies the dustlike grain.
Through the invisible cloud mortals wander boldly, yet ready!

Unverlierbare Gewähr (Unshackled Security)

There is one thing I can allow myself to be happy about.
This will not deceive me.
One evening surely this heart will rest from all its flights.
Then this wanderer will be allowed to sleep.
For whatever may live on beyond this world,
becomes another thing, becomes another being.
This one has his task fulfilled,
then, then . . .

In an eternal spring.

Songs by Johannes Brahms

Geheimnis (A Secret) (Candidus)

Oh twilit evening of Spring!
Oh warm and gentle breeze!
You blossoming trees, tell me; tell,
Why do you stand thus together?
Is it that you confide to each other the secret
Of our love so sweet?
What do you whisper to each other
Of our love so sweet?

An die Nachtigall (To the Nightingale) (Holty)

Pour not so loudly the high sound of songs,
Burning with love,
Down from the apple tree's blossoming branch
Oh, Nightingale!
With your sweet throat
You awaken love in me,
For the depth of my soul is even now shaken
By your melting "oh".
Then sleep will flee this couch anew,
And I shall stare, with tearful eyes
And pale as death, and haggard,
At the heavens above.
Fly, nightingale, into the green darkness,
Into the sylvan bush,
And in your nest then kiss your faithful mate,
Fly away, fly away!

Bei dir sind meine Gedanken (With you are my thoughts) (Halm)

With you are my thoughts,
They flutter, flutter around you;
They say that they are homesick,
That they could not stay here any more!
With you are my thoughts,
And they will not leave you,
They say that this is on earth
The most beautiful place.
They say your magic held them
In thrall forever;
That on your glances
They had singed their wings.

Meine Liebe ist grün (My love is green) (Felix Schumann)

My love is green like the lilac bush,
And my love is fair like the sun!
It shines upon the lilac bush
And fills it with fragrance and delight.
My soul has wings of the nightingale
And gloats in the blossoming lilac,
And shouts and sings, overcome by the the fragrance,
Many songs that are drunk with love.

in an eternal spring!

Tanglewood Music Center

P R O G R A M

NINTH CHAMBER MUSIC CONCERT
Sunday, August 23, 1992 at 10:00 A.M.
Theatre Concert Hall

Prepared by Fenwick Smith, Julius Levine, James Orleans and Peter Serkin

---

Olivier Messiaen (1908-1992)

La Merle noir

Nathalie Lacaille, flute
Yaron Rosenthal, piano

Franz Schubert (1797-1828)

Octet in F Major, Op. 166

Adagio - Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto - Allegro

Kyra Humphreys, violin
Milana Reiche, violin
Dov Scheindlin, viola
Eric Kutz, cello
Anthony Manzo, bass
Ilya Shterenberg, clarinet
Jean Cortese, bassoon
Susanna Drake, horn

George Crumb (b.1929)

Madrigals, Book I

I. Vente desnuda es recordar la tierra
To see you naked is to remember the earth
II. No piensan en la lluvia, y se han dormida
They do not think of the rain, and they've fallen asleep
III. Los muertos llevan alas de musgo
The dead wear mossy wings

Catherine Clark, soprano
Josée Deschênes, bass
Fredrik Bjorlin, vibraphone

Olivier Messiaen

Quatuor pour le fin du temps

I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du temps
III. Abîme des oiseaux
IV. Intermède
V. Louange à l'Éternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-cièl, pour l'Ange qui annonce la fin du Temps
VIII. Louange à l'Immortalité de Jésus

Joan Kwuon, violin
Douw Fonda, cello
Robert Plane, clarinet
Paul Zdanowicz-Wyse, piano

BALDWIN PIANO
BALDWIN PIANO

Tanglewood Music Center

P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Eighth Concert
Sunday, August 23, 1992 at 8:30 P.M.
Theatre Concert Hall

Hector Berlioz — Romeo and Juliet, Op. 17

Introduction: Combat - Tumult - Intervention of the Prince
Romeo Alone - Festivity at the Capulets
Starlit Night - Capulet Garden, Silent and Deserted - Love Scene
Queen Mab Scherzo
Romeo at the Tomb of the Capulets

John Nelson, conductor

Intermission

Maurice Ravel — Sheherazade, Three Poems for Voice and Orchestra

Asie
La Flute enchantée
L'Indifférent

Kathleen Roland, soprano

Lothar Koenigs, conductor
Aachen, Germany

Claude Debussy — La Mer, Three Orchestral Sketches

De l'aube à midi sur la mer
(From dawn to noon on the sea)
Jeux de vagues
(The play of the waves)
Dialogue du vent et de la mer
(Dialogue of the wind and the sea)

Wing-Sie Yip, conductor
Kowloon, Hong Kong

This concert has been generously underwritten by the Florence Gould Foundation.

BALDWIN PIANO

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

Serge Koussevitzky
Opening Exercises, 1941

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For information on how you can participate in this exciting venture, please visit the Friends Office at Tanglewood or call Joyce Serwitz at 617-638-9273. We give special thanks to the following donors, who are helping to make the new Concert Hall a reality.

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(Winds, brass and percussion listed alphabetically)

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Sae Shiragami
Sarah Roth

Melvin Chen
Alicia Huang

Christina Hunting
Sarah Clendenning

Jane Price
Joan Kwuon

Jorge Avila
Milana Reiche

Hilary Walther
Hisako Takahashi

Second violins

Olaf-Torsten Spies
Julia Grueninger

Susan Hytken
Patricia Ahern

Kyra Humphreys
Madoka Suzuki

Timothy Summers
Sonia Jun

Kristine Kolbinger
Lisa K. Ferguson

Rebecca Rhee
Robert Chiu

Michael Arlt

Violas

Matthew Dane
Yang Yu

Dov Scheindlin
Marka Gustavsson

Amy Long
Jeremy Gershfeld

Daniel Panner
Joli Wu

Stefan Schmidt
Ori Kam

Joanna Mendoza
Irene Haverkamp

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Felix Wang
Susannah Chapman

Johan Stern
Douw Fonda

Rebecca Thornblade
Julian Hersh

Eric Kutz
Bridget MacRae

Sophie Miller
Eric Gaenslen

Elizabeth Simkin
Sofia Zappi

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BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM JUNE 28 - JULY 4

Alan Weiss, Coordinator
Neal Hampton, Orchestra Manager

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place WSC	10-11:30 am Orientation Meeting West Barn, TWD	8:45-11:45 am Orchestra-Tutti Mr. Shui West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Shui West Barn, TWD
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	1:15-2:45 pm Sectionals Vlns.-West Barn WW-Sci. 2 Brass-Sci. 1	1:15-3:30 pm WW & Brass, Science Building Strings, W. Barn	1:15-2:45 pm Vln. I-Sci. 1 Viola-Sci. 2
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC	3:00-4:30 pm Sectionals Viola-West Barn Cello/Bass-Sci. 1	4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	1:15-3:15 pm WW & Brass-Sci. 3 Perc. Ensemble, Lively Stones
7:30 pm Campus Meetins Theatre, WSC	3:00 pm Percussion Auditions Lively Stones	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	3:00-4:30 pm Vln. II-Sci. 1 Cello/Bass-Sci. 2
	7:30 pm Floor Meetings WSC		3:30-5:30 pm Brass Ensemble TBA

(continued...)

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
8:45-11:45 am YAO Rehearsal Mr. Shui West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Shui West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Shui West Barn, TWD	
1:15-2:30 pm Chamber Music Orientation Theatre, WSC	1:15-3:15 pm Bass Ensemble, Parlour, WSC Percussion, Lively Stones Chamber Music A, TBA	10:30 am BSO Open Rehearsal Shed, TWD 1:15-3:15 pm YAO Sectionals TBA	2:30 pm BSO Concert Norrington/Midori Shed, TWD
	3:30-5:30 pm Chamber Music B, TBA Brass Ensemble, TBA	4:00 pm Independence Day Festivities Begin	
	6:30 pm Prelude Concert Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD		

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS
Sci. = Science Building, WSC, and room number.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
YOUNG ARTISTS VOCAL PROGRAM JUNE 28 - JULY 4

Joan Heller, Director

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place, WSC	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:3- am Breakfast
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	9:00-10:30 am Theory Placement Examinations Chicken Coop, WSC	10:00-11:30 am YAVP Faculty & Staff Meeting C-Coop-9, WSC (Students Free)	8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse Theatre, WSC
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC	10:45 am Bus to Lion Gate TWD		
7:30 pm Campus Meeting Theatre, WSC	11 am-12noon Staff Show East Barn, TWD		10:00-11:45 am B-Theory, C-Coop A&I-Voice Class, Theatre, WSC
	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD
	3:00-5:00 pm Vocal Auditions East Barn, TWD		3:00-4:00 pm 1-Small Ensemble 2-Diction East Barn, TWD
	6:45-10:00 pm Voice Auditions Theatre, WSC	4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	4:00-5:00 pm Staff Meeting East Barn, TWD (Students Barn)
	7:30 pm Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in the Formal Gardens	
	10-10:30 pm Staff Meeting Theatre, WSC		

(continued...)

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast		
8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse Theatre, WSC	8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse Theatre, WSC		
10:00-11:45 am A&I-Theory, C-Cp. B-Voice Class Theatre, WSC	10:00-12:30 am First Vocal Recital Theatre, WSC	10:30 am BSO Open Rehearsal Shed, TWD	
1:00-3:00 pm Chorus East Barn, TWD	2:00-4:00 pm Chorus East Barn, TWD	4:00 pm Independence Day Festivities Begin	2:30 pm BSO Concert Norrington/Midori Shed, TWD
3:00-4:00 pm 2-Small Ensemble 1-Diction East Barn, TWD	6:30 pm Prelude Concert Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD		

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
YOUNG ARTISTS PIANO PROGRAM JUNE 28 - JULY 4

Maria Clodes Jaguaribe, Director

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place, WSC	Lessons Ms. Jaguaribe Library, WSC 8:45 J. Harris 9:30 A. Kim 10:15 H. Hsu	Lessons Ms. Jaguaribe Library, WSC 8:45 F. Witkowski 9:30 M. Burman 10:15 M. Angeles	Lessons Ms. Jaguaribe Library, WSC 8:45 L. Leung 9:30 V. Lee 10:15 J. Oh
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	11:00 am Masterclass Ms. Jaguaribe V. Lee L. Leung J. Oh T. Wilson	11:00 am Masterclass Ms. Jaguaribe S. Chen D. Marton B. Dix E. Askren	11:00 am Masterclass Ms. Jaguaribe J. Harris A. Kim H. Hsu P. Oh
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC	Lesson Ms. Jaguaribe Library, WSC 12:30 P. Oh	Lesson Ms. Jaguaribe Library, WSC 12:30 McCollough	Lesson Ms. Jaguaribe Library, WSC 12:30 T. Wilson
7:30 pm Campus Meeting Theatre, WSC	Lessons Mr. LaBelle Library, WSC 1:15 McCollough 2:00 E. Askren 2:45 B. Dix	Lessons Mr. LaBelle Library, WSC 1:15 D. Marton 2:00 S. Chen 2:45 M. Angeles	Lessons Mr. LaBelle Library, WSC 1:15 M. Burman 2:00 F. Witkowski 2:45 T. Wilson
	6:30-10:00 pm Piano Chamber Music Auditions Library, WSC	4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	
	7:30 Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	

(continued...)

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
YOUNG ARTISTS PIANO PROGRAM JUNE 28 - JULY 4

Ms. Maria Clodes Jaguaribe, Director

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
Lessons Ms. Jaguaribe Library, WSC 8:45 D. Marton 9:30 S. Chen 10:15 B. Dix	Lessons Mr. LaBelle Library, WSC 9:30 V. Lee 10:15 A. Kim 11:00 H. Hsu 11:45 J. Harris	10:30 am BSO Open Rehearsal Shed, TWD	
11:00 am Masterclass Ms. Jaguaribe F. Witkowski M. Burman M. Angeles J. McCollough			
Lesson Ms. Jaguaribe Library, WSC 12:30 E. Askren		4:00 pm Independence Day Festivities Begin	2:30 pm BSO Concert Norrington/Concert Shed, TWD
Lessons Mr. LaBelle Library, WSC 1:15 P. Oh 2:00 J. Oh 2:45 L. Leung	6:30 pm Prelude Concert Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD		

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
YOUNG ARTISTS COMPOSITION PROGRAM JUNE 28 - JULY 4

Charles Fussell, Director

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place, WSC	9:00-10:30 am Theory Placement Exams Chicken Coop, WSC	9 am-12 noon Lessons Dr. Fussell 58 West Street	9 am-12 noon Lessons Dr. Fussell 58 West Street
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	11:00 am Orientation Dr. Fussell Mr. Halloran 58 West Street	1:00 pm Chorus East Barn, TWD	1:00 pm Chorus East Barn, TWD
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC	1:30-3:00 pm Composer's Class Dr. Fussell 58 West Street	4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	3:30-5:00 pm Composer's Class Dr. Fussell Library, WSC
7:30 pm Campus Meeting Theatre, WSC	7:30 pm Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
10:00 am First Theory Class Mr. Halloran Science Bldg. WSC	9 am-12 noon Lessons Dr. Fussell 58 West Street	10:30 am BSO Open Rehearsal Shed, TWD	
1:00 pm Chorus East Barn, TWD	2:00 pm Chorus East Barn, TWD		2:30 pm BSO Concert Norrington/Midori Shed, TWD
	3:30-5:30 pm First Composition Readings Library, WSC	4:00 pm Independence Day Festivities Begin	
	6:30 pm Prelude Concert Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD		

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
EMPIRE BRASS SEMINAR JUNE 28 - JULY 4

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10am-2:30 pm Registration Groton Place, WSC	Individual Practice	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	1-2 pm Auditions Tpts-Koussevitsky Horns-Kenmore Trbs-Stein Tubas-Fiedler (1 prepared solo & sight-reading)	1:30-3:30 pm Coachings (6 Locations)	1:30-3:30 pm Atlantic Brass Individual Instrument Masterclasses Tpts-Koussevitsky Horns-Kenmore Trbs-Stein Tubas-Fiedler
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC	2:30-3:00 pm Orientation Mtg. & Audition Results Koussevitsky	4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	4:00-5:30 pm Empire Brass Open Rehearsal Koussevitsky
7:30 pm Campus Meeting Theatre, WSC	3:30-5:00 pm First Rehearsals 1. Koussevitsky 2. Stein 3. Kenmore 4. Fiedler 5. Fenway 6. Greylock 7:30 pm Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Dress Rehearsals (6 Locations)	10:30 am BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Master Coachings (6 Locations)	1:30-4:00 pm Performance Class Cafeteria WSC		2:30 pm BSO Concert Norrington/Midori Shed, TWD
4:00-5:30 pm Empire Brass Open Rehearsal Koussevitsky	6:30 pm Prelude Concert Shed, TWD	4:00 pm Independence Day Festivities Begin	
8:30 PM Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
FLUTE SEMINAR JUNE 28 - JULY 4

Ms. Doriot Anthony Dwyer, Director
Ms. Leone Buyse, Assistant Director

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10am-2:30 pm Registration Groton Place, WSC	9am-12noon Ms. Dwyer Seminar LRSH, WSC	9am-12noon Ms. Dwyer Seminar LRSH, WSC	9am-12noon Ms. Dwyer Seminar East Barn, TWD
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC	1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC	1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC		4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	
7:30 pm Campus Meeting Theatre, WSC	7:30 pm Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
9am-12noon Ms. Dwyer Seminar East Barn, TWD	Individual Practice	10:30 am BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC	6:30 pm Prelude Concert Shed, TWD	4:00 pm Independence Day Festivities Begin	2:30 pm BSO Concert Norrington/Midori Shed, TWD
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS
LRSH = LITTLE RED SCHOOL HOUSE

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
HARP SEMINAR JUNE 28 - JULY 4

Lucile Lawrence, Director

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place, WSC	Individual Practice	Individual Practice	Individual Practice
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	Lessons Ms. Lawrence 202 West Street Lenox (see map) 12:30 R. Bowdish 1:30 F. Huhn 2:30 A. Jones 3:30 R. Ellins 4:30 Y. Kim	Lessons Ms. Lawrence 202 West Street Lenox (see map) 12pm R. Ferris 1pm L. Madsen 2pm J. Robertson 3pm H. Sung	
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC		4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	
7:30 pm Campus Meeting Theatre, WSC	7:30 pm Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
Individual Practice	Individual Practice	10:30 am BSO Open Rehearsal Shed, TWD	
Lessons Ms. Lawrence 202 West Street 12:30 Bowdish 1:30 Huhn 2:30 Jones 3:30 Ellins 4:30 Kim	Lessons Ms. Lawrence 202 West Street 1pm Ferris 2pm Madsen 3pm Robertson 4pm Sung	4:00 pm Independence Day Festivities Begin	2:30 pm BSO Concert Norrington/Midori Shed, TWD
	6:30 pm Prelude Concert Shed, TWD		
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
LISTENING & ANALYSIS SEMINAR JUNE 28 - JULY 4

Jeremy Yudkin, Director

SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place, WSC			10:00 am BSO Rehearsal Shed, TWD
2:30 pm BSO Chamber Players/Juilliard String Quartet Theatre, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD
5:00 pm BUTI Opening Exercises & BBQ West Lawn, WSC		4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	4:00 pm BSO Rehearsal Shed, TWD
7:30 pm Campus Meeting Theatre, WSC	7:30 pm Floor Meetings WSC	5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
10:00 am BSO Rehearsal Shed, TWD	10:00 am BSO Rehearsal Shed, TWD	10:30 am BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin Rust Room Highwood, TWD		2:30 pm BSO Concert Norrington/Midori Shed, TWD
	6:30 pm Prelude Concert Shed, TWD	4:00 Independence Day Festivities Begin	
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIRST WEEK
JUNE 28 - JULY 5

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SPECIAL EVENTS
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SUNDAY 28 JUNE	MONDAY 29	TUESDAY 30	WEDNESDAY 1 JULY
10 am-2:30 pm Registration Groton Place, WSC			
2:30 pm BSO Chamber Players/ Juilliard String Quartet Theatre, TWD		4:00 pm "Alleluia" Chorus Rehearsal Theatre, TWD	
5:00 pm BUTI Opening Exercises and Barbeque West Lawn, WSC		5:00 pm TMC Opening Exercises Theatre, TWD Reception to follow in Formal Gardens	
7:30 pm Campus Meeting Theatre, WSC	7:30 pm Floor Meetings WSC		

THURSDAY 2	FRIDAY 3	SATURDAY 4	SUNDAY 5
		10:30 am BSO Open Rehearsal Shed, TWD	
	6:30 pm Prelude Concert Shed, TWD	4:00 pm Independence Day Festivities Begin	2:30 pm BSO Concert Norrington/Midori Shed, TWD
8:30 pm Beaux Arts Trio Theatre, TWD	8:30 pm BSO Concert Ozawa/Mutter Shed, TWD	7:00 pm Arlo Guthrie and Judy Collins Shed, TWD (Popular Artist Series)	

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM JULY 6 - JULY 12

Mr. Alan Weiss, Coordinator

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
8:45-11:45 am Rehearsal 8:45 Bartok 9:45 Yardumian 10:15 Brahms West Barn, TWD	8:45-11:45 am Rehearsal **Strings Only** West Barn, TWD	8:45-11:45 am Rehearsal West Barn, TWD
1:15-3:15 pm Harp, Celeste & Piano Sectional, TBA Percussion Ensemble Lively Stones	1:15-3:15 pm Chamber Music A (see chart)	1:15-3:15 pm Chamber Music A (see chart)
3:30-5:30 pm Sectionals Tutti Strings Theatre, WSC 3:30 pm Bartok winds 4:30 pm Brahms winds Little Red School Houes WSC	3:30-5:30 pm Chamber Music B (see chart) 7:00-9:00 pm Woodwinds Sectional L.R.S.H. WSC	3:30-5:30 pm Chamber Music B (see chart)

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
8:45-11:45 am Rehearsal West Barn, TWD	8:45-11:45 am Rehearsal West Barn, TWD 1:00-3:00 pm Percussion Ens. Lively Stones	8:45-10:15 am Warm-Up Theatre, TWD	
1:00-2:00 pm Chamber Music A (see chart)		2:00 pm BUTI YAO Concert Theatre, TWD (orchestra members must arrive early)	
2:00-3:00 pm Chamber Music B (see chart)			
3:30-6:00 pm Dress Rehearsal Theatre, TWD			

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
YOUNG ARTISTS VOCAL PROGRAM JULY 6 - JULY 12

Ms. Joan Heller, Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse, Theatre, WSC	8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse, Theatre, WSC	8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse Theatre, WSC
10:00-11:45 am A&B Theory C-Coop & Bunkhouse C&D Voice Class Theatre, WSC	10:00-11:45 am C&D Theory C-Coop A&B Voice Class Theatre, WSC	10:00-11:45 am A&B Theory C-Coop & Bunkhouse C&D Voice Class Theatre, WSC
1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD
3:00-4:00 pm 1-Small Ensemble 2-Diction East Barn, TWD	3:00-4:00 pm 2-Small Ensemble 1-Diction East Barn, TWD	3:00-4:00 pm 1-Small Ensemble 2-Diction East Barn, TWD
		4:00-5:00 pm Staff Meeting East Barn, TWD (students free)

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast		
8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse Theatre, WSC	8:30-10:00 am Voice Lessons & Coaching C-Coop, Bunkhouse Theatre, WSC		
10:00-11:45 am C&D-Theory, C-Cp. & Bunkhouse A&B-Voice Class, Theatre, WSC	10 am-12:30 pm Masterclass with Thomas Stumpf Theatre, WSC		
1:00-3:00 pm Chorus East Barn, TWD	1:30-3:00 pm Chorus East Barn, TWD		8:00 pm Vocal Recital TMC Fellows Chamber Music Hall
3:00-4:00 pm 2-Small Ensemble 1-Diction East Barn, TWD	3:00 pm BUTI Alumni East Barn, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
YOUNG ARTISTS PIANO PROGRAM JULY 6 - JULY 12

Ms. Maria Clodes Jaguaribe, Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
Lessons Ms. Jaguaribe Library, WSC 8:45 J. Harris 9:30 A. Kim 10:15 H. Hsu	Lessons Ms. Jaguaribe Library, WSC 8:45 F. Witkowski 9:30 M. Burman 10:15 M. Angeles	Lessons Ms. Jaguaribe Library, WSC 8:45 L. Leung 9:30 V. Lee 10:15 J. Oh
11:00 am Masterclass Ms. Jaguaribe Library, WSC L. Leung J. Oh T. Wilson V. Lee	11:00 am Masterclass Ms. Jaguaribe Library, WSC D. Marton B. Dix E. Askren S. Chen	11:00 am Masterclass Ms. Jaguaribe Library, WSC A. Kim H. Hsu P. Oh J. Harris
Lesson Ms. Jaguaribe Library, WSC 12:30 P. Oh	Lesson Ms. Jaguaribe Library, WSC 12:30 McCollough	Lesson Ms. Jaguaribe Library, WSC 12:30 T. Wilson
Lessons Mr. LaBelle Library, WSC 1:15 D. Marton 2:00 T. Wilson 2:45 M. Angeles	Lessons Mr. LaBelle Library, WSC 1:15 McCollough 2:00 S. Chen 2:45 B. Dix	Lessons Mr. LaBelle Library, WSC 1:15 M. Burman 2:00 F. Witkowski 2:45 E. Askren

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
Ms. Jaguaribe and Mr. LaBelle will be out of town Thursday, Friday, and Saturday. Ms. Jaguaribe's make-up lessons and masterclass will be on Sunday, July 12. Mr. LaBelle's make-up lessons will be evenings, July 13, 14, 15. The schedule will be posted next week.			11:30 am Masterclass Library, WSC M. Burman M. Angeles J. McCollough F. Witkowski 2:30 pm BSO Concert Michael/Watts Shed, TWD Lessons Ms. Jaguaribe Library, WSC 5:00 D. Marton 5:45 S. Chen 6:30 B. Dix 7:15 E. Askren

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
YOUNG ARTISTS COMPOSITION PROGRAM JULY 6 - JULY 12

Dr. Charles Fussell, Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
9 am-12 noon Lessons Dr. Fussell 58 West Street	9 am-12 noon Lessons Dr. Fussell 58 West Street	9 am-12 noon Lessons Dr. Fussell 58 West Street
	10:00 am Theory Mr. Halloran Science Bldg., WSC	
1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD
3:30-5:00 pm Composer's Class Library, WSC		3:30-5:00 pm Composer's Class Library, WSC

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
9 am-12 noon Lessons Dr. Fussell 58 West Street			
10:00 am Theory Mr. Halloran Science Bldg., WSC			
1:00-3:00 pm Chorus East Barn, TWD	1:30-3:00 pm Chorus East Barn, TWD		
7:00-8:30 pm Composer Reading Library, WSC			

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
EMPIRE BRASS SEMINAR JULY 6 - JULY 12

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
9:30-11:30 am Breathing Class (everyone attends) Mr. Pilafian Koussevitsky	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
1:00-3:30 pm EBQ Open Rehearsal Koussevitsky	1:00-3:30 pm EBQ Open Rehearsal Koussevitsky	1:00-3:30 pm EBQ Open Rehearsal Koussevitsky
4:00-5:30 pm Tuba Class (everyone attends) Mr. Pilafian Koussevitsky	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Coachings (6 Locations)

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
9:30-11:30 am Coachings (6 Locations)	10:00 am Performance Class Cafeteria, WSC		
1:00-3:30 pm EBQ Open Rehearsal Koussevitsky			
3:30-5:30 pm Master Coaching Location TBA			

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
FLUTE SEMINAR JULY 6 - JULY 12

Ms. Doriot Anthony Dwyer, Director
Ms. Leone Buyse, Assistant Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
9am-12noon Ms. Dwyer Seminar East Barn, TWD	9am-12noon Ms. Dwyer Seminar East Barn, TWD	9am-12noon Ms. Dwyer Seminar East Barn, TWD
1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC	1:30-4:00 pm Ms. Buyse Seminar LRSH, WSC	1:30-3:30 pm Ms. Buyse Seminar LRSH, WSC

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
Individual Practice	Individual Practice		10:00 am Flute Brunch Ms. Dwyer's Home Details to follow
1:30-3:30 pm Ms. Buyse Seminar LRSH, WSC	1:30-4:30 pm Ms. Buyse Seminar LRSH, WSC		

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS
LRSH = LITTLE RED SCHOOL HOUSE

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
HARP SEMINAR JULY 6 - JULY 12

Lucile Lawrence, Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
Individual Practice	Individual Practice	Individual Practice
Lessons	Lessons	
Ms. Lawrence	Ms. Lawrence	
202 West Street	202 West Street	
12:00 R. Bowdish	12:00 R. Ferris	
1:00 F. Huhn	1:00 L. Madsen	
2:00 A. Jones	2:00 J. Robertson	
3:00 R. Ellins	3:00 H. Sung	
4:00 Y. Kim		

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
Individual Practice	Individual Practice		
Lessons	Lessons		
Ms. Lawrence	Ms. Lawrence		
202 West Street	202 West Street		
12:00 Bowdish	1:00 Ferris		
1:00 Huhn	2:00 Madsen		
2:00 Jones	3:00 Robertson		
3:00 Ellins	4:00 Sung		
4:00 Kim			

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
LISTENING & ANALYSIS SEMINAR JULY 6 - JULY 12

Dr. Jeremy Yudkin, Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD
		4:00-6:30 pm BSO Rehearsal Shed, TWD

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30 am -1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:00-3:00 pm Seminar Mr. Keefe Bernstein Room Highwood, TWD	2:00 pm BUTI YAO Concert Theatre, TWD	2:30 pm BSO Concert Michael/Watts Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Ozawa/Norman Shed, TWD	8:30 pm TMC Orch. Concert Ozawa/Watts Shed, TWD	

WSC = WEST STREET CAMPUS TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
ADULT MUSIC SEMINAR JULY 6 - JULY 12

Dr. Jeremy Yudkin, Director

MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 7
		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin Main Dining Hall Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Main Dining Hall Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Main Dining Hall Highwood, TWD
		4:00-6:30 pm BSO Rehearsal Shed, TWD

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30-1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin Main Dining Hall Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin Main Dining Hall Highwood, TWD	2:00 pm BUTI YAO Concert Theatre, TWD	2:30 pm BSO Concert Michael/Watts Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Ozawa/Norman Shed, TWD	8:30 pm TMCO Concert Ozawa/Watts Shed, TWD	

TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SECOND WEEK
JULY 6 - JULY 12

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SPECIAL EVENTS
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MONDAY 6 JULY	TUESDAY 7	WEDNESDAY 8
8:30 pm TMC Orchestra	8:30 pm Chamber Music TMC Fellows Theatre, TWD	8:30 pm Sonata Recital TMC Fellows Theatre, TWD

THURSDAY 9	FRIDAY 10	SATURDAY 11	SUNDAY 12
		10:30 am BSO Open Rehearsal Shed, TWD	10:00 am Chamber Music TMC Fellows Theatre, TWD
	6:30 pm Prelude Concert Shed, TWD	2:00 pm BUTI Young Artists Orchestra Lan Shui, Cond. Theatre, TWD	2:30 pm BSO Concert Michael/Watts Shed, TWD
8:30 pm Boston Camerata Joel Cohen, Dir. Theatre, TWD	8:30 pm BSO Concert Ozawa/Norman Shed, TWD	8:30 pm Leonard Bernstein Memorial Concert TMC Orchestra Ozawa/Watts Shed, TWD	8:30 pm Vocal Recital TMC Fellows Chamber Music Hall TWD

TWD = TANGLEWOOD MAIN GROUNDS

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM JULY 13 - JULY 19

Mr. Alan Weiss, Coordinator
Mr. Neal Hampton, Assistant Coordinator

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
8:45-11:45 am YAO Rehearsal 8:45 Nielsen 10:45 Bax Mr. Hoose West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		1:15-3:15 pm Chamber Music A (see chart) Percussion Ensemble, Lively Stones Bass Ensemble, Parlour, WSC
1:15-3:15 pm Bass Ensemble, Parlour, WSC Percussion Ensemble, Lively Stones, WSC	1:15-3:15 pm Chamber Music A (see chart)	3:30-5:30 pm Chamber Music B (see chart)
3:30-5:30 pm Sectionals Strings, Sci. Bldg. WSC Brass, LRSH, WSC Winds, Theatre, WSC	3:30-5:30 pm Chamber Music B (see chart)	6:30 pm In-House Recital I Theatre, WSC

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD	
	1:15-3:15 pm Chamber Music A (see chart) Bass Ensemble, Parlour, WSC Perc. Ensemble,	2:00 pm Chamber Music I BUTI Young Artists Chamber Music Hall TWD	
3:30-5:30 pm Sectionals Strings, Sci. Bldg., WSC WW & Brass, Theatre, WSC (until 5:00)	Lively Stones 3:30-5:30 pm Chamber Music B (see chart)		6:30 pm In-House Recital II Theatre, WSC
	Boston University School of Music Auditions Library, WSC 1:00 pm		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
YOUNG ARTISTS VOCAL PROGRAM JULY 13 - JULY 19

Ms. Joan Heller, Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15	THURSDAY 16
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC
10-11:45 am A&B Theory, C-C H&I Voice Class, Curtin MC CMH, TWD	10-11:45 am C&D Theory, C-C A&B Voice Class, Curtin MC CMH, TWD	10-11:45 am A&B Theory, C-C H&I Voice Class, Theatre, WSC	10-11:45 am C&D Theory, C-C A&B Voice Class, Theatre, WSC
1-3 pm Chorus, E. Barn	1-3 pm Chorus, E. Barn	1-3 pm Chorus, E. Barn	1-3 pm Chorus, E. Barn
3:30-4:30 pm 2-Small Ensemble A-Diction East Barn	3-4 pm 1-Small Ensemble B-Diction East Barn	3-4 pm 2-Small Ensemble A-Diction East Barn	3-4 pm 1-Small Ensemble B-Diction East Barn
		4-5 pm Staff Meeting East Barn, TWD (students free)	
7:30 pm Faculty Recital Joan Heller/Thomas Stumpf Theatre, WSC		8:30 pm Vocal Recital TMC Fellows CMH, TWD	

FRIDAY 17	SATURDAY 18	SUNDAY 19
7:30-8:30 am Breakfast		
8:30-10 am Voice Lessons & Coaching C-C, Bkhouse, Theatre, WSC		
10 am-12:30 pm Special Event, Bill Crofut Theatre, WSC		
1:30-3:30 pm Chorus, East Barn	2:00 pm Chamber Music I BUTI Young Artists CMH, TWD	8:30 pm Vocal & Chamber Music TMC Fellows CMH, TWD

C-C = Chicken Coop CMH = Chamber Music Hall

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
YOUNG ARTISTS PIANO PROGRAM JULY 13 - JULY 19

Ms. Maria Clodes Jaguaribe, Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15	THURSDAY 16
Lessons	Lessons	Lessons	Lessons
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
8:45 J. Harris	8:45 F. Witkowski	8:45 L. Leung	8:45 D. Marton
9:30 A. Kim	9:30 M. Burman	9:30 V. Lee	9:30 S. Chen
10:15 H. Hsu	10:15 M. Angeles	10:15 J. Oh	10:15 B. Dix
11:00 am	11:00 am	11:00 am	11:00 am
Masterclass	Masterclass	Masterclass	Masterclass
Ms. Jaguaribe	Thomas Stumpf	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
L. Leung	D. Marton	A. Kim	F. Witkowsky
J. Oh	B. Dix	H. Hsu	M. Burman
T. Wilson	E. Askren	P. Oh	M. Angeles
V. Lee	S. Chen	J. Harris	J. McCollough
Lesson	Lesson	Lesson	Lesson
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
12:30 P. Oh	12:30 McCollough	12:30 T. Wilson	12:30 E. Askren
Lessons	Lessons	Lessons	Lessons
Mr. LaBelle	Mr. LaBelle	Mr. LaBelle	Mr. LaBelle
Library, WSC	Library, WSC	Library, WSC	Library, WSC
1:15 McCollough	1:15 D. Marton	1:15 M. Burman	1:15 P. Oh
2:00 E. Askren	2:00 S. Chen	2:00 Witkowski	2:00 J. Oh
2:45 B. Dix	2:45 M. Angeles	2:45 T. Wilson	2:45 L. Leung
Make-up Lessons	Make-up Lessons	Make-up Lesson	
Mr. LaBelle	Mr. LaBelle	Mr. LaBelle	
Library, WSC	Library, WSC	Library, WSC	
7:00 V. Lee	7:00 H. Hsu	7:00 L. Leung	
7:45 A. Kim	7:45 J. Harris		
8:30 P. Oh	8:30 J. Oh		

FRIDAY 17	SATURDAY 18	SUNDAY 19
Lessons		
Mr. LaBelle		
Library, WSC		
9:30 V. Lee		
10:15 A. Kim		
11:00 H. Hsu		
11:45 J. Harris		
Boston University		
School of Music		
Auditions		
1:00 pm		
Library, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
YOUNG ARTISTS COMPOSITION PROGRAM JULY 13 - JULY 19

Dr. Charles Fussell, Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
9 am-12 noon Lessons Dr. Fussell 58 West Street	9:00-10:00 am Lessons Dr. Fussell 58 West Street	9 am-12 noon Lessons Dr. Fussell 58 West Street
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	10:00 am Theory Mr. Halloran Science Bldg., WSC	
1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD	1:00-3:00 pm Chorus East Barn, TWD
3:30-5:00 pm Composer's Class Library, WSC		3:30-5:00 pm Composer's Class James Yannatos Library, WSC

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
9:00-10:00 am Lessons Dr. Fussell 58 West Street			
10:00 am Theory Mr. Halloran Science Bldg., WSC			
1:00-3:00 pm Chorus East Barn, TWD	1:30-3:30 pm Chorus East Barn, TWD		
6:30-8:00 pm Harp Demonstration Lucile Lawrence Theatre, WSC	4:00-5:30 pm TMC Composition Class Gunther Schuller John Harbison Hawthorne Cottage, TWD		
8:30 pm Emerson String Quartet Theatre, TWD			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
EMPIRE BRASS SEMINAR JULY 13- JULY 19

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:30-3:30 pm Open Rehearsal Paramount Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
3:30-5:30 pm Trombone Class (all attend) Mr. Hartman, Mr. Faieta Koussevitsky	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Special Master Class (all attend) Koussevitsky

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Dress Rehearsals (6 Locations)		
1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:00-3:00 pm Performance Class Cafeteria, WSC		
3:30-5:30 pm Master Coaching Location TBA			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
FLUTE SEMINAR JULY 13 - JULY 19

Ms. Doriot Anthony Dwyer, Director
Ms. Leone Buyse, Assistant Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
9am-12noon Ms. Dwyer Seminar East Barn, TWD	9am-12noon Ms. Dwyer Seminar East Barn, TWD	9am-12noon Ms. Dwyer Seminar East Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC	1:30-3:30 pm Ms. Dwyer Seminar LRSH, WSC	1-3:30 pm (approx) Flute Lunch Ms. Dwyer's Home

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
Individual Practice	Individual Practice		7:30 pm Webster Trio Leone Buyse, flute Michael Webster, clarinet Martin Amlin, piano West Stockbridge Village School (bus information to follow...)
1:30-4:30 pm Ms. Buyse Seminar LRSH, WSC	1:30-4:30 pm Ms. Buyse Seminar LRSH, WSC	1:30-4:30 pm Ms. Buyse Seminar LRSH, WSC	
6:30 pm Flute/Harp Lecture-Recital Giverny Duo Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
HARP SEMINAR JULY 13 - JULY 19

Ms. Lucile Lawrence, Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
Individual Practice	Individual Practice	Individual Practice
Lessons Ms. Lawrence 202 West Street 12:00 R. Bowdish 1:00 F. Huhn 2:00 A. Jones 3:00 R. Ellins 4:00 Y. Kim	Lessons Ms. Lawrence 202 West Street 12:00 R. Ferris 1:00 L. Madsen 2:00 J. Robertson 3:00 H. Sung 4:00 Y. Huang	

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
Individual Practice	Individual Practice		
Lessons Ms. Lawrence 202 West Street 12:00 Bowdish 1:00 Huhn 2:00 Jones 3:00 Ellins 4:00 Kim	Lessons Ms. Lawrence 202 West Street 12:00 Ferris 1:00 Madsen 2:00 Robertson 3:00 Sung 4:00 Huang		
6:30 pm Flute/Harp Lecture-Recital Giverny Duo Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
LISTENING & ANALYSIS SEMINAR JULY 13 - JULY 19

Dr. Jeremy Yudkin, Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD
7:30 pm Faculty Recital Joan Heller/ Thomas Stumpf Theatre, WSC	8:30 pm TMC Orchestra Alfred Brendel, piano Theatre, TWD	4:00-6:30 pm BSO Rehearsal Shed, TWD
		6:30 pm In-House Recital I Theatre, WSC

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30 am -1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin First Floor Highwood, TWD	2:00 pm Chamber Music I BUTI Young Artists Chamber Music Hall TWD	2:30 pm BSO Concert Ozawa/Brendel Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		6:30 pm In-House Recital II Theatre, WSC
6:30 pm Flute/Harp Lecture-Recital Giverny Duo Theatre, WSC	8:30 pm BSO Concert Ozawa/Brendel Shed, TWD	8:30 pm BSO Concert Norrington/ Zehetmair Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
JULY 13 - JULY 19

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SPECIAL EVENTS
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MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
7:30 pm Faculty Recital Joan Heller/Thomas Stumpf Theatre, WSC		6:30 pm In-House Recital I Theatre, WSC
8:30 pm Sonata Recital TMC Fellows Theatre, TWD	8:30 pm TMC Orchestra Alfred Brendel, piano Theatre, TWD	8:30 pm Vocal Recital TMC Fellows Chamber Music Hall, TWD

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
	Boston University School of Music Auditions Library, WSC Beginning at 1:00 pm	10:30 am BSO Open Rehearsal Shed, TWD	10:00 am Chamber Music TMC Fellows Theatre, TWD
6:30 pm Flute/Harp Lecture-Recital Giverny Duo Theatre, WSC	6:30 pm Prelude Concert Shed, TWD	2:00 pm Chamber Music Concert I BUTI Young Artists Chamber Music Hall	2:30 pm BSO Concert Ozawa/Brendel Shed, TWD
8:30 pm Emerson String Quartet Theatre, TWD	8:30 pm BSO Concert Ozawa/Brendel Shed, TWD	8:30 pm BSO Concert Norrington/ Zehetmair Shed, TWD	6:30 pm In-House Recital II Theatre, WSC
			7:30 pm Webster Trio West Stockbridge Village School
			8:30 pm Vocal & Chamber TMC Fellows Chamber Music Hall TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM JULY 20 - JULY 26

Mr. Alan Weiss, Coordinator
Mr. Neal Hampton, Assistant Coordinator

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
8:45-11:45 am YAO Rehearsal Mr. Hoose 8:45 Nielsen tutti 11:00 Holst strings West Barn, TWD 11:00 am Bax winds & harps East Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose 8:45 Bax 10:15 Nielsen West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose 8:45 Nielsen tutti 11:00 Holst str. & chorus West Barn, TWD 11:00 Bax winds & harps East Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:15-3:15 pm **Chamber Music B** Perc. Ens., Lively St. Bass Ens., Parlour	1:15-3:15 pm Chamber Music A	1:15-3:15 pm Chamber Music A Perc. Ens., Lively St. Bass Ens., Parlour
3:30-5:30 pm Sectionals Strings, Sci. Bldg. WSC Nielsen winds & perc., LRSH, WSC	4:30 pm YAO Reading Seiji Ozawa Shed, TWD	3:30-5:30 pm Chamber Music B

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
8:45-11:45 am YAO Rehearsal Mr. Hoose 8:45 Bax 9:45 Nielsen 11:15 Holst (w/chorus) West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose 8:45 Nielsen 10:30 Bax West Barn, TWD	9:30-11:30 am YAO Warm-Up West Barn, TWD	
11:15 am Nielsen winds East Barn, TWD	1:00-2:00 pm Chamber Music A Perc. Ens., L.S. Bass Ens., Parlour	2:00 pm BUTI Concert Young Artists Orch. & Chorus Theatre, TWD	
3:30-5:30 pm Str. Sectional Science Bldg, WSC	2:00-3:00 pm Chamber Music B		
3:30-4:30 pm Wind Sectional TBA	3:45-6:15 pm Dress Rehearsal Theatre, TWD		
6:30-7:30 pm Wind Sectional LRSH, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
YOUNG ARTISTS VOCAL PROGRAM JULY 20 - JULY 26

Ms. Joan Heller, Director

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15	THURSDAY 16
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC
10-11:45 am A&B Theory, C-C C&D Voice Class, Theatre, WSC	10-11:45 am C&D Theory, C-C A&B Voice Class, Theatre, WSC	10-10:30 am Chorus Theatre, WSC	10-10:30 am Chorus Theatre, WSC
12:30-1:15 pm Faculty Meeting Cafeteria, WSC			
1-3 pm Chorus, E. Barn	1-3 pm Chorus, E. Barn	10:45 am Bus to Lion's Gate	10:45 am Bus to Lion's Gate
3:30-4:30 pm Diction Class Small Ensembles East Barn	3-4 pm Diction Class Small Ensembles East Barn	11-11:45 am Rehearsal w/YAO West Barn	11-11:45am Rehearsal w/YAO West Barn
		1-3 pm A&B Theory, C-C C&D Voice Class Theatre, WSC	1-3 pm C&D Theory, C-C A&B Voice Class Theatre, WSC
8:30 pm BUTI Chamber CMH, TWD	6:30 pm BUTI Benefit Concert, featuring Bill Crofut Theatre, WSC	3:15-4:15 pm Diction Class Small Ensembles CC, Bunkhouse	3:15-5:15 pm Diction Class Small Ensembles CC, Bunkhouse
		4:15-5:15 pm Staff Meeting Chicken Coop	
		8:30 pm Sanford Sylvan Solo Recital Schubert Songs Theatre, TWD	

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BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
YOUNG ARTISTS VOCAL PROGRAM JULY 20 - JULY 26

Ms. Joan Heller, Director

FRIDAY 17	SATURDAY 18	SUNDAY 19
7:30-8:30 am Breakfast		
8:30-10 am Voice Lessons & Coaching C-C, Bkhouse, Theatre, WSC		11:45-1:45 Folk Dancing Performance & Instruction Location TBA
10 am-12:30 pm Hold for Chorus Theatre, WSC		
1:30-3:30 pm Special Event Small Ens. Concert East Barn, TWD	2:00 pm BUTI YAO/Chorus Theatre, TWD	8:30 pm Vocal Recital TMC Fellows CMH, TWD
3:45-6:15 pm Dress Rehearsal Theatre, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
YOUNG ARTISTS PIANO PROGRAM JULY 20 - JULY 26

Ms. Maria Clodes Jaguaribe, Director

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22	THURSDAY 23
Lessons	Lessons	Lessons	Lessons
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
8:45 J. Harris	8:45 F. Witkowski	8:45 L. Leung	8:45 D. Marton
9:30 A. Kim	9:30 M. Burman	9:30 V. Lee	9:30 S. Chen
10:15 H. Hsu	10:15 M. Angeles	10:15 J. Oh	10:15 B. Dix
11:00 am	11:00 am	11:00 am	11:00 am
Masterclass	Masterclass	Masterclass	Masterclass
Ms. Jaguaribe	Thomas Stumpf	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
L. Leung	D. Marton	A. Kim	F. Witkowsky
J. Oh	B. Dix	H. Hsu	M. Burman
T. Wilson	E. Askren	P. Oh	M. Angeles
V. Lee	S. Chen	J. Harris	J. McCollough
Lesson	Lesson	Lesson	Lesson
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
12:30 P. Oh	12:30 McCollough	12:30 T. Wilson	12:30 E. Askren
Lessons	Lessons	Lessons	Lessons
Mr. LaBelle	Mr. LaBelle	Mr. LaBelle	Mr. LaBelle
Library, WSC	Library, WSC	Library, WSC	Library, WSC
1:15 McCollough	1:15 D. Marton	1:15 M. Burman	1:15 P. Oh
2:00 E. Askren	2:00 S. Chen	2:00 Witkowski	2:00 J. Oh
2:45 B. Dix	2:45 M. Angeles	2:45 T. Wilson	2:45 L. Leung
2:00-5:00 pm	1:00-3:00 pm	4:00-6:00 pm	3:00 pm
Rehearsal	Rehearsal	Rehearsal	Rehearsal
Theatre, WSC	Theatre, WSC	Theatre, WSC	Theatre, WSC
2:30 pm	6:30 pm	6:00 pm	5:30 pm
Boston Univ.	BUTI Benefit	YAPP Concert	YAPP Concert
School of Music	Concert, featuring	Theatre, WSC	Theatre, WSC
Auditions	Bill Crofut		
Theatre, WSC	Theatre, WSC		

FRIDAY 24	SATURDAY 25	SUNDAY 26
Lessons		
Mr. LaBelle		
Library, WSC		
8:45 V. Lee		
9:30 A. Kim		
1:30 H. Hsu		
2:15 J. Harris		
10:30-12:30		
Masterclass		
Lorin Hollander		
East Barn, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
YOUNG ARTISTS COMPOSITION PROGRAM JULY 20 - JULY 26

Dr. Charles Fussell, Director

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
9 am-12 noon Lessons Dr. Fussell 58 West Street	9:00-10:00 am Lessons Dr. Fussell 58 West Street	9:00-10:00 am Lessons Dr. Fussell 58 West Street
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	10:00 am Theory Mr. Halloran Science Bldg., WSC	11 am-12 noon Composer's Class John Williams Hawthorne Cottage, TWD
1:30 pm Composer's Meeting Seranak	1:00-3:00 pm Chorus East Barn, TWD	3:30 pm Composer's Class Scott Wheeler Library, WSC
4:00 pm Composer's Class Gunther Schuller John Harbison Hawthorne Cottage, TWD	6:30 pm BUTI Benefit Concert, featuring Bill Crofut Theatre, WSC	

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
9:00-10:30 am Theory Class Mr. Halloran Sci. Bldg., WSC	10 am-12:30 pm Hold for Chorus Theatre, WSC		
11:00-11:45 am Chorus Rehearsal w/YAO West Barn, TWD	3:45-6:15 pm Dress Rehearsal Theatre, TWD (chorus for Holst only)	2:00 pm BUTI Concert Young Artists Orch. & Chorus Theatre, TWD	
7:30 pm Readings Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
EMPIRE BRASS SEMINAR JULY 20 - JULY 26

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:30-3:30 pm Open Rehearsal Atlantic Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
3:30-5:30 pm Trumpet Class (all attend) Koussevitsky	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Coachings (6 Locations)
	6:30 pm BUTI Benefit Concert featuring Bill Crofut Theatre, WSC	

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
9:30-11:30 am Coachings (6 Locations)	10 am-12 noon Final Performance Class Cafeteria, WSC		
1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky			
3:30-5:30 pm Master Coaching Location TBA			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
FLUTE SEMINAR JULY 20 - JULY 26

Ms. Doriot Anthony Dwyer, Director
Ms. Leone Buyse, Assistant Director

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
	9:30 am-12noon Ms. Buyse Seminar East Barn, TWD	
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	6:30 pm BUTI Benefit Concert featuring Bill Crofut Theatre, WSC	12:30-3:30 pm Ms. Buyse Seminar LRSH, WSC

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
Individual Practice	Individual Practice		
1:00-4:30 pm Ms. Buyse Seminar LRSH, WSC	1:00-4:30 pm Ms. Buyse Seminar LRSH, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
HARP SEMINAR JULY 20 - JULY 26

Ms. Lucile Lawrence, Director

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
Individual Practice	Individual Practice	Individual Practice
Lessons Ms. Lawrence 202 West Street 12:00 R. Bowdish 1:00 F. Huhn 2:00 A. Jones 3:00 R. Ellins 4:00 Y. Kim	Lessons Ms. Lawrence 202 West Street 12:00 R. Ferris 1:00 L. Madsen 2:00 J. Robertson 3:00 H. Sung 4:00 Y. Huang 6:30 pm BUTI Benefit Concert, featuring Bill Crofut Theatre, WSC	

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
Individual Practice	Individual Practice		
Lessons Ms. Lawrence 202 West Street 12:00 Bowdish 1:00 Huhn 2:00 Jones 3:00 Ellins 4:00 Kim	Lessons Ms. Lawrence 202 West Street 12:00 Ferris 1:00 Madsen 2:00 Robertson 3:00 Sung 4:00 Huang		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
LISTENING & ANALYSIS SEMINAR JULY 20 - JULY 26

Dr. Jeremy Yudkin, Director

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD
	6:30 pm BUTI Benefit Concert featuring Bill Crofut Theatre, WSC	4:00-6:30 pm BSO Rehearsal Shed, TWD
	8:30 pm Boston Pops Shed, TWD	

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30 am -1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin First Floor Highwood, TWD	2:00 pm BUTI YAO/Chorus David Hoose, cond. Theatre, TWD	2:30 pm BSO Concert Davies/deLarrocha Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	7:00 pm Prelude Concert Shed, TWD		
8:30 pm TMC Orchestra Schuller/Fellows Theatre, TWD	9:00 pm BSO Concert Ozawa/Taylor PROKOFIEV, Nevsky (complete w/film) Shed, TWD	8:30 pm BSO Concert Spano/Ax Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
ADULT MUSIC SEMINAR JULY 20 - JULY 26

Dr. Jeremy Yudkin, Director

MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD
	6:30 pm BUTI Benefit Concert featuring Bill Crofut Theatre, WSC	4:00-6:30 pm BSO Rehearsal Shed, TWD
	8:30 pm Boston Pops Shed, TWD	

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30-1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin First Floor Highwood, TWD	2:00 pm BUTI YAO/Chorus David Hoose, cond. Theatre, TWD	2:30 pm BSO Concert Davies/deLarrocha Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	7:00 pm Prelude Concert Shed, TWD		
	9:00 pm BSO Concert Ozawa/Taylor Shed, TWD	8:30 pm BSO Concert Spano/Ax Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FOURTH WEEK
JULY 20 - JULY 26

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SPECIAL EVENTS
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MONDAY 20 JULY	TUESDAY 21	WEDNESDAY 22
	6:30 pm **BUTI Benefit Concert** Bill Crofut & Chris Brubeck, with Jim Cowdery & Joel Brown Theatre, WSC	6:00 pm YAPP Concert I Theatre, WSC
8:30 pm BUTI Chamber Music II Chamber Music Hall, TWD	8:30 pm Boston Pops Orchestra John Williams, conductor Shed, TWD	8:30 pm Sanford Sylvan, baritone David Breitman, piano Schubert Songs Theatre, TWD

THURSDAY 23	FRIDAY 24	SATURDAY 25	SUNDAY 26
	10:30-12:30 Piano Masterclass Lorin Hollander East Barn, TWD		10:00 am Registration II Groton Place, WSC
		10:30 am BSO Open Rehearsal Shed, TWD	10:00 am Chamber Music TMC Fellows Theatre, TWD
6:00 pm YAPP Concert II Theatre, WSC	7:00 pm Prelude Concert Shed, TWD	2:00 pm BUTI YAO/Chorus Hoose, conductor Theatre, TWD	2:30 pm BSO Concert Davies/deLarrocha Jayne West, sop. B. Matthews, bass Shed, TWD
8:30 pm TMC Orchestra Schuller/Fellows Theatre, TWD	9:00 pm BSO Concert Ozawa/Taylor PROKOFIEV, Nevsky (complete w/film) Shed, TWD	8:30 pm BSO Concert Spano/Ax Shed, TWD	5:00 pm BUTI Opening Exercises Theatre, WSC
			8:30 pm Vocal Recital TMC Fellows Chamber Music Hall TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM JULY 27 - AUGUST 2

Mr. Alan Weiss, Coordinator
Mr. Neal Hampton, Assistant Coordinator

MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29
8:45-11:45 am Strings Mr. Hoose West Barn, TWD	8:45-11:45 am Strings Mr. Shui West Barn, TWD Woodwinds Mr. Hoose East Barn, TWD	8:45-11:45 am Strings Mr. Hoose West Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	9-11 am Brass Ensemble (Groups B1 & B2) Charles & Boylston Practice Sheds, WSC	12:45-3:15 pm Brass Sectional Theatre, WSC
1:15-3:15 pm Bass Ens., Parlour Perc. Ens., Lively St. String Sectionals, Sci. Bldg., WSC	12:45-3:15 pm Brass Sectional Theatre, WSC	1:15-3:15 pm Bass Ens., Parlour Perc. Ens., Lively St. String Sectionals, Sci. Bldg., WSC
1:15-4 pm Brass & Timpani Cafeteria, WSC	1:15-3:15 pm Chamber Music A	6-9 pm Woodwind Sectional LRSH, WSC
6-9 pm Woodwind Sectional LRSH, WSC	3:30-5:30 pm Chamber Music B	
	6:30 pm In-House Concert III Theatre, WSC	

THURSDAY 30	FRIDAY 31	SATURDAY 1 AUGUST	SUNDAY 2
8:45-11:45 am YAO Rehearsal Tutti Mr. Hoose West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD	10:30 am-1:30 pm YAO Rehearsal Mr. Hoose West Barn, TWD	10 am-12 noon "Life on the Stage" Phyllis Curtin Theatre, WSC
1:15-3:15 pm Chamber Music A	1:15-3:15 pm Bass Ens., Parlour Perc. Ens., Lively St. Chamber Music A		5 pm Orchestra Readings Theatre, WSC
3:30-5:30 pm Chamber Music B	3:30-5:30 pm Chamber Music B		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
YOUNG ARTISTS VOCAL PROGRAM JULY 27 - AUGUST 2

Ms. Joan Heller, Director

MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29	THURSDAY 30
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC	8:30-10 am Voice Lessons & Coaching C-Coop, Bkhouse, Theatre, WSC
9:30-10 am A-Diction Sci. Bldg., WSC	9:30-10 am B-Diction Sci. Bldg., WSC	9:30-10 am A-Diction Sci. Bldg., WSC	9:30-10 am B-Diction Sci. Bldg., WSC
10-11:45 am A&B Theory, C-C H&I Voice Class, Theatre, WSC	10-11:45 am H&I Theory, C-C A&B Voice Class, Theatre, WSC	10-11:45 am A&B Theory, C-C H&I Voice Class Theatre, WSC	10-11:45 am H&I Theory, C-C A&B-Voice Class Theatre, WSC
12:30-1:15 Faculty Meeting Cafeteria, WSC	1-3 pm Chorus, E. Barn	1-3 pm Chorus, E. Barn	1-3 pm Chorus, E. Barn
1-3 pm Chorus, E. Barn	3-4:30 pm A-McFerrin East Barn, TWD	3-4:30 pm A-McFerrin East Barn, TWD	3-4:30 pm A-McFerrin East Barn, TWD
3-4:30 pm A&B-McFerrin East Barn, TWD	3:30-4:30 pm B-Opera Chick Coop, WSC	3:30-4:30 B-Opera Chick Coop, WSC	3:30-4:30 pm B-Opera Chick Coop, WSC
8:30 pm Festival of Cont. Music Theatre, TWD (attendance optional)	8:30 pm Festival of Cont. Music Theatre, TWD (attendance optional)	8:30 pm Festival of Cont. Music Theatre, TWD (attendance optional)	8:30 pm Festival of Cont. Music Theatre, TWD (attendance optional)

FRIDAY 31 AM	FRIDAY 31 PM	SATURDAY 1 AUGUST	SUNDAY 2
7:30-8:30 am Breakfast	1:30-3:30 pm Chorus, E. Barn	2:00 pm Festival of Contemp. Music Theatre, TWD (attendance optional)	10 am-12 noon "Life on the Stage" Phyllis Curtin Theatre, TWD
8:30-10 am Voice Lessons & Coaching, C-C, Bkhouse, Theatre, WSC	3:30-5 pm A-McFerrin East Barn, TWD		
10 am-12:30 pm Masterclass Phyllis Hoffman Theatre, WSC	3:30-4:30 pm B-Opera Chick Coop, WSC	**NOTE:** Staff Meeting Wed, 7/29, 4-5 pm East Barn, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
YOUNG ARTISTS PIANO PROGRAM JULY 27 - AUGUST 2

Ms. Maria Clodes Jaguaribe, Director

MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29	THURSDAY 30
Lessons	Lessons	Lessons	Lessons
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
8:45 J. Harris	8:45 R. Miller	8:45 A. Hallberg	8:45 S. Telner
9:30 L. Dahl	9:30 C. Milne	9:30 J. Hong	9:30 J. Yates
10:15 Fader	10:15 K. Osowski	10:15 A. Kwon	10:15 E. Yoo
11:00 am	11:00 am	11:00 am	11:00 am
Masterclass	Masterclass	Masterclass	Masterclass
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
A. Hallberg	S. Telner	J. Harris	R. Miller
J. Hong	J. Yates	L. Dahl	C. Milne
A. Kwon	E. Yoo	M. Fader	K. Osowski
R. Lu	T. Wilson	S. Chen	F. Witkowski
Lesson	Lesson	Lesson	Lesson
Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe	Ms. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
12:30 S. Chen	12:30 Witkowski	12:30 R. Lu	12:30 T. Wilson
Lessons	Lessons	Lessons	Lessons
Mr. LaBelle	Mr. LaBelle	Mr. LaBelle	Mr. LaBelle
Library, WSC	Library, WSC	Library, WSC	Library, WSC
1:15 R. Miller	1:15 S. Chen	1:15 M. Fader	1:15 E. Yoo
2:00 C. Milne	2:00 J. Harris	2:00 S. Telner	2:00 A. Kwon
2:45 K. Osowski	2:45 L. Dahl	2:45 J. Yates	2:45 J. Hong
7:00-10:00 pm			
Piano Chamber			
Music Auditions			
Library, WSC			

FRIDAY 31	SATURDAY 1 AUGUST	SUNDAY 2
Lessons		
Mr. LaBelle		
Library, WSC		
8:45 T. Wilson		
9:30 A. Hallberg		
10:15 F. Witkowski		
11:00 R. Lu		

WSC = West Street Campus

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
YOUNG ARTISTS COMPOSITION PROGRAM JULY 27 - AUGUST 2

Dr. Charles Fussell, Director

MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29
	9:00-10:00 am Lesson Dr. Fussell 58 West Street	9 am- 12 noon Lessons Dr. Fussell 58 West Street
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	10-11:30 am Theory Mr. Halloran Science Bldg., WSC	
1-3 pm Chorus East Barn, TWD	1-3 pm Chorus East Barn, TWD	1-3 pm Chorus East Barn, TWD
3:30-5 pm Composer's Class Rosemary Harbison on Schoenberg Vln. Conc. Library, WSC	3:30-5:30 pm Lessons Dr. Fussell 58 West Street	3:30-5:30 pm Composer's Class with Robert Stern Library, WSC

THURSDAY 30	FRIDAY 31	SATURDAY 1 AUGUST	SUNDAY 2
9 am-12 noon Lessons Dr. Fussell 58 West Street			
10-11:30 am Theory Mr. Halloran Sci. Bldg., WSC	1:30-3:30 pm Chorus East Barn, TWD		
1-3 pm Chorus East Barn, TWD	4-5:30 pm Composer's Class Library, WSC		
6:30-8 pm Readings Library, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - THIRD WEEK
EMPIRE BRASS SEMINAR JULY 13- JULY 19

MONDAY 13 JULY	TUESDAY 14	WEDNESDAY 15
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:30-3:30 pm Open Rehearsal Paramount Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
3:30-5:30 pm Trombone Class (all attend) Mr. Hartman, Mr. Faieta Koussevitsky	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Special Master Class (all attend) Koussevitsky

THURSDAY 16	FRIDAY 17	SATURDAY 18	SUNDAY 19
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Dress Rehearsals (6 Locations)		
1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:00-3:00 pm Performance Class Cafeteria, WSC		
3:30-5:30 pm Master Coaching Location TBA			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
CLARINET SEMINAR JULY 27 - AUGUST 2

Dr. Ethan Sloane

MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29	THURSDAY 30
10 am - 12 noon Seminar Dr. Sloane East Barn, TWD	10 am - 12 noon Seminar Dr. Sloane LRSH, TWD	10 am - 12 noon Seminar Dr. Sloane East Barn, TWD	10 am - 12 noon Seminar Dr. Sloane East Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC			
1 - 3 pm Seminar Dr. Sloane LRSH, WSC	1 - 3 pm Seminar Dr. Sloane LRSH, WSC	1 - 3 pm Seminar Dr. Sloane LRSH, WSC	1 - 3 pm Seminar Dr. Sloane LRSH, WSC

FRIDAY 31	SATURDAY 1 AUGUST	SUNDAY 2
10 am - 12 noon Seminar Dr. Sloane LRSH, WSC		
1 - 3 pm Seminar Dr. Sloane LRSH, WSC		

WSC = West Street Campus
TWD = Tanglewood Main Grounds
LRSH = Little Red School House

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
HARP SEMINAR JULY 27 - AUGUST 2

Ms. Lucile Lawrence, Director

MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29
Individual Practice	Individual Practice	Individual Practice
Lessons Ms. Lawrence 202 West Street 12:00 R. Bowdish 1:00 F. Huhn 2:00 A. Jones 3:00 R. Ellins 4:00 Y. Kim	Lessons Ms. Lawrence 202 West Street 12:00 R. Ferris 1:00 L. Madsen 2:00 J. Robertson 3:00 H. Sung 4:00 Y. Huang	

THURSDAY 30	FRIDAY 31	SATURDAY 1 AUGUST	SUNDAY 2
Individual Practice	Individual Practice		
Lessons Ms. Lawrence 202 West Street 12:00 Bowdish 1:00 Huhn 2:00 Jones 3:00 Ellins 4:00 Kim	Lessons Ms. Lawrence 202 West Street 12:00 Ferris 1:00 Madsen 2:00 Robertson 3:00 Sung 4:00 Huang		
6:00 pm Guest Recital John Wickey, harp Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - FIFTH WEEK
JULY 27 - AUGUST 2

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SPECIAL EVENTS
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MONDAY 27 JULY	TUESDAY 28	WEDNESDAY 29
	2:30 pm Listening & Analysis Guest Lecture: John Perkel, Librarian with New York Philharmonic 2nd Floor, Highwood, TWD	Walnut Hill Representative at BUTI
1:00-3:00 pm Trumpet Masterclass Armando Ghitalla Theatre, WSC	6:30 pm In-House Concert III BUTI Young Artists Theatre, WSC	6:00 pm Guest Recital Leonardo Altino, cello Theatre, WSC
8:30 pm Festival of Contemporary Music TMC Fellows Theatre, TWD	8:30 pm FCM The California Ear Unit Theatre, TWD	8:30 pm FCM TMC Fellows Theatre, TWD

THURSDAY 30	FRIDAY 31	SATURDAY 1 AUGUST	SUNDAY 2
Walnut Hill Representative at BUTI	Interlochen Arts Academy Representative at BUTI	Interlochen Arts Academy Representative at BUTI	10:30-11:30 am "Life on the Stage" Phyllis Curtin Theatre, WSC
	1:30 pm Symposium on Schoenberg Violin Concerto with Louis Krasner CMH, TWD	10:30 am BSO Open Rehearsal Shed, TWD	10:00 am Festival TMC Fellows Theatre, TWD
6:00 pm Guest Recital John Wickey, harp Theatre, WSC	6:30 pm Prelude Concert Shed, TWD	2:00 pm Festival TMC Fellows Davies/Serkin Theatre, TWD	2:30 pm Festival BSO Concert Zinman/Ma Shed, TWD
8:30 pm FCM Kronos Quartet Theatre, TWD	8:30 pm FCM BSO Concert Slatkin/Browning Shed, TWD	8:30 pm FCM BSO Concert Ozawa/Serkin Shed, TWD	8:30 pm FCM TMCO Harbison/Harbison Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM AUGUST 3 - 9

Mr. Alan Weiss, Coordinator
Mr. Neal Hampton, Assistant Coordinator

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
8:45-11:00 am YAO Rehearsal Bruckner Mr. Hoose Shed, TWD	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD 8:45 Strauss 9:30 Bruckner	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD Bruckner only
11:15-11:45 pm YAO Rehearsal Strauss Mr. Hoose West Barn, TWD	1:15-3:15 pm Chamber Music A 3:30-5:30 pm Chamber Music B	**2:00 pm** **TWD On Parade** **2:30 pm** **BUTI Chamber Music-CMH**
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		**3:45 pm** **BUTI Chorus/YAO Concert** **Shed, TWD**
1:15-3:15 pm Bass Ensemble, Parlour Perc. Ens., Lively St. Stg. Sectional, Theat. WW, Brass, Timpani, Sci. Bldg., WSC		

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD 8:45 Strauss 9:45 Bruckner	8:45-11:45 am YAO Rehearsal Mr. Hoose West Barn, TWD 8:45 Bruckner 11:15 Strauss	10:00-11:30 am YAO Warm-up Mr. Hoose West Barn, TWD 2:00 pm BUTI YAO Concert Theatre, TWD	Evening YAO Readings TBA
1:15-3:15 pm Chamber Music A 3:30-5:30 pm Chamber Music B	1:15-3:00 pm Bass Ens., Parlour Perc. Ens., Lively St. 1:15-2:00 pm Chamber Music A 2:00-3:00 pm Chamber Music B 3:45-6:00 pm YAO Dress Rehearsal Mr. Hoose Theatre, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
YOUNG ARTISTS VOCAL PROGRAM AUGUST 3 - 9

Ms. Joan Heller, Director

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5	THURSDAY 6
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.
9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC
10-10:30 am Warm-Up Chorus Theatre, WSC	10 am-12 noon A&B Theory C&D Voice Class Sight Singing C-C, Bunk, Theat.	10 am-12 noon I-McFerrin, Theat. II-Opera Scenes C-C, Bunkhouse	10 am-12 noon C&D Theory A&B Voice Class C-C, Bunk, Theat.
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	1-3 pm Chorus, E. Barn	2 pm Small Ensembles Warm-up TBA, TWD	1-3 pm Chorus, E. Barn
11:15 am-1 pm Chorus, Shed TWD	3-4:30 pm I-McFerrin East Barn, TWD	**2:30 pm** **TWD On Parade** **Small Ens. Concert** **CMH, TWD**	3-4:30 pm II-McFerrin East Barn, TWD
3-5 pm (ALL) Bobby McFerrin East Barn, TWD	3:30-4:30 pm II-Opera Scenes C-C, Bunk, Theat	3 pm Chorus Warm-up TBS, TWD	3:30-4:30 pm I-Opera Scenes C-C, Bunkhouse
6-9 pm Opera Scenes C-C, Bunkhouse	5 pm Staff Meeting	**3:45 pm** **TWD On Parade** **Chorus Concert** **Shed, TWD**	6-9 pm Opera Scenes C-C, Bunk, Theat
8:30 pm Vocal Recital TMC Fellows CMH, TWD	6-9 pm Opera Scenes C-C, Bunk, LRSH		8:30 pm Vocal Recital Guest Artists to include Jeffrey Stevens, BUTI Vocal Staff Theatre, TWD

FRIDAY 7 AM	FRIDAY 7 PM	SATURDAY 8	SUNDAY 9
7:30-8:30 am Breakfast	1:30-3:30 pm Chorus, E. Barn	TBA	8:30 pm Vocal & Chamber TMC Fellows CMH, TWD
8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	3:30-5 pm II-McFerrin East Barn, TWD		
10 am-12:30 pm Phyllis Curtin Masterclass Theatre, WSC	6-9 pm Opera Scenes C-C, Bunk, Theat.		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
YOUNG ARTISTS PIANO PROGRAM AUGUST 3 - 9

Dr. Maria Clodes Jaguaribe, Director

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5	THURSDAY 6
Lessons	Lessons	Lessons	Lessons
Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
8:45 J. Harris	8:45 R. Miller	8:45 A. Hallberg	8:45 S. Telner
9:30 L. Dahl	9:30 C. Milne	9:30 J. Hong	9:30 J. Yates
10:15 Fader	10:15 K. Osowski	10:15 A. Kwon	10:15 E. Yoo
11:00 am	11:00 am	11:00 am	11:00 am
Masterclass	Masterclass	Masterclass	Masterclass
Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
A. Hallberg	S. Telner	J. Harris	R. Miller
J. Hong	J. Yates	L. Dahl	C. Milne
A. Kwon	E. Yoo	M. Fader	K. Osowski
R. Lu	T. Wilson	S. Chen	F. Witkowski
Lesson	Lesson	Lesson	Lesson
Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
12:30 S. Chen	12:30 Witkowski	12:30 R. Lu	12:30 T. Wilson
Lessons	Lessons	Lessons	Lessons
Mr. LaBelle	Mr. LaBelle	Mr. LaBelle	Mr. LaBelle
Library, WSC	Library, WSC	Library, WSC	Library, WSC
1:15 J. Yates	1:15 S. Chen	1:15 M. Fader	1:15 L. Dahl
2:00 C. Milne	2:00 J. Harris	2:00 S. Telner	2:00 R. Lu
2:45 K. Osowski	2:45 E. Yoo	2:45 R. Miller	2:45 J. Hong

FRIDAY 7	SATURDAY 8	SUNDAY 9
Lessons		
Mr. LaBelle		
Library, WSC		
8:45 T. Wilson		
9:30 A. Hallberg		
10:15 F. Witkowski		
11:00 A. Kwon		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
YOUNG ARTISTS COMPOSITION PROGRAM AUGUST 3 - 9

Dr. Charles Fussell, Director

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
9 am-12 noon Lessons Dr. Fussell 58 West Street	9:00-10:00 am Lesson Dr. Fussell 58 West Street	9 am- 12 noon Lessons Dr. Fussell 58 West Street
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	10-11:30 am Theory Mr. Halloran Science Bldg., WSC	**2:00 pm** **TWD On Parade**
11:15-1 pm Chorus Shed, TWD	1-3 pm Chorus East Barn, TWD	**3:45 pm** **BUTI Chorus/YAO Concert** **Shed, TWD**
3:30-5 pm Composer's Class Marjorie Merryman Library, WSC	6-8 pm Film of Tippett's New Year Study, WSC (Game Room)	6:30-8:00 pm Composer's Class Gerald Weale on Comtemporary Choral Music Library, WSC

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
9:00-10:00 am Lesson Dr. Fussell 58 West Street			
10-11:30 am Theory Mr. Halloran Sci. Bldg., WSC	1:30-3:30 pm Chorus East Barn, TWD		
1-3 pm Chorus East Barn, TWD	4-5:30 pm Composer's Class Charles Fussell Library, WSC		
6:30-8 pm Composer's Class with John Harbison Theatre, WSC			
8:00-9:30 pm Readings Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
EMPIRE BRASS SEMINAR AUGUST 3 - 9

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
10:00-11:30 am Breathing Class Mr. Pilafian Koussevitsky All To Attend	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	1:15-2:15 pm Strauss Fanfare Rehearsal Shed, TWD	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	**2:00 pm** **TWD On Parade** **Opening Fanfares** **Main Gate Drive, TWD**
3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Coachings (6 Locations) **8:00 pm** **Strauss Fanfare** **Shed, TWD**

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
10:00 am-1:00 pm Performance Class East Barn, TWD	9:30-11:30 am Master Coaching w/Paul Tobe Koussevitsky (rain location- LRSH, WSC) 1:00-3:00 pm Master Coaching w/BSO Guest Artist Koussevitsky (rain location- Theatre, WSC)		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
CLARINET SEMINAR AUGUST 3 - 9

Dr. Ethan Sloane

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5	THURSDAY 6
10 am - 12 noon Seminar Dr. Sloane East Barn, TWD	10 am - 12 noon Seminar Dr. Sloane East Barn, TWD	10 am - 12 noon Seminar Dr. Sloane East Barn, TWD	10 am - 12 noon Seminar Dr. Sloane East Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC			
1 - 3 pm Seminar Dr. Sloane LRSH, WSC	1 - 3 pm Seminar Dr. Sloane LRSH, WSC	1 - 3 pm Seminar Dr. Sloane LRSH, WSC	1 - 3 pm Seminar Dr. Sloane LRSH, WSC

FRIDAY 7	SATURDAY 8	SUNDAY 9
10 am - 12 noon Seminar Dr. Sloane LRSH, WSC		
1 - 3 pm Seminar Dr. Sloane LRSH, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
HARP SEMINAR AUGUST 3 - 9

Ms. Lucile Lawrence, Director

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
Individual Practice	Individual Practice	Individual Practice
Lessons	Lessons	
Ms. Lawrence	Ms. Lawrence	
202 West Street	202 West Street	
12:00 R. Bowdish	12:00 R. Ferris	
1:00 F. Huhn	1:00 L. Madsen	
2:00 A. Jones	2:00 J. Robertson	
3:00 R. Ellins	3:00 H. Sung	
4:00 Y. Kim	4:00 Y. Huang	

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
Individual Practice	Individual Practice		
Lessons	Lessons		
Ms. Lawrence	Ms. Lawrence		
202 West Street	202 West Street		
12:00 Bowdish	12:00 Ferris		
1:00 Huhn	1:00 Madsen		
2:00 Jones	2:00 Robertson		
3:00 Ellins	3:00 Sung		
4:00 Kim	4:00 Huang		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
LISTENING & ANALYSIS SEMINAR AUGUST 3 - 9

Dr. Jeremy Yudkin, Director

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:00-2:00 pm Seminar Mr. Keefe Rust Room Highwood, TWD
		2:00 pm **TWD On Parade**
		8:30 pm Gala Concert BSO/TMCO; Ozawa/Fleisher; Serkin, Frank, Ma Shed, TWD

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30 am -1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:00-3:00 pm Seminar Mr. Keefe Rust Room Highwood, TWD		2:30 pm BSO Concert Dutoit/Thibaudet Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Dutoit/Bell Shed, TWD	8:30 pm BSO Concert Ozawa/Battle/ Lopardo/Hampson Shed, TWD	8:30 pm TMCO Concert Harbison/Harbison Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
ADULT MUSIC SEMINAR AUGUST 3 - 9

Dr. Jeremy Yudkin, Director

MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:00-2:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD
		2:00 pm **TWD On Parade**
		8:30 pm Gala Concert BSO/TMCO; Ozawa/Fleisher; Serkin, Frank, Ma Shed, TWD

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30-1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin First Floor Highwood, TWD		2:30 pm BSO Concert Dutoit/Thibaudet Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Dutoit/Bell Shed, TWD	8:30 pm BSO Concert Ozawa/Battle, Lopardo, Hampson Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SIXTH WEEK
AUGUST 3 - 9

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SPECIAL EVENTS
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MONDAY 3 AUGUST	TUESDAY 4	WEDNESDAY 5
7:30 pm In-House Concert IV Theatre, WSC		**2:00 pm** **Tanglewood on Parade** Opening Fanfares BUTI-Main Gate Drive 2:30 BUTI Chamber-CMH 2:30 TMC Chamber-Theatre 3:45 BUTI YAO/Chorus-Shed 4:00 TMC Vocal-CMH 5:30 Alpine Horn Demo-CMH Lawn 5:45 Balloon Ascension 6:00 TMC Winds-Main House 7:00 Berkshire Highlander Lion Gate 8:00 Fanfares w/BUTI-Shed
8:30 pm Vocal Recital TMC Fellows CMH, TWD	7:30 pm Variety Show Theatre, WSC	8:30 pm Gala Concert BSO/TMCO, Ozawa/Fleisher, Serkin, Frank, Ma Shed, TWD

THURSDAY 6	FRIDAY 7	SATURDAY 8	SUNDAY 9
			10:00 am Chamber Music TMC Fellows Theatre, TWD
		10:30 am BSO Open Rehearsal Shed, TWD	12 noon Boston University Alumni Day Highwood, TWD
Time TBA George Neikrug Cello Masterclass Theatre, WSC	6:30 pm Prelude Concert Shed, TWD	2:00 pm BUTI YAO Concert David Hoose, cond. Theatre, TWD	2:30 pm BSO Concert Dutoit/Thibaudet Oliver/TWD Choir Shed, TWD
8:30 pm Llewellyn/Ax, Nozaki, West, McCormick, Clement, Matthews, TWD Choir Theatre, TWD	8:30 pm BSO Concert Dutoit/Bell Shed, TWD	8:30 pm BSO Concert Ozawa/Battle, Lopardo, Hampson Oliver/TWD Choir Shed, TWD	8:30 pm Vocal & Chamber TMC Fellows CMH, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM AUGUST 10 - 16

Mr. Alan Weiss, Coordinator
Mr. Neal Hampton, Assistant Coordinator

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12
8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Stravinsky, West Barn, TWD 10:45 Vaughan-Wms. East Barn, TWD 10:45 Stravinsky, WW, Brass, Perc, West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Stravinsky West Barn, TWD Varese - East Barn, TWD 10:45 Vaughan-Wms. East Barn, TWD 10:45 Stravinsky WW, Brass, Perc, West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Stravinsky West Barn, TWD 10:45 Vaughan-Wms. East Barn, TWD 10:45 Stravinsky, WW, Brass, Perc, West Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		1:15-3:15 pm Bass Ensemble, Parlour Perc. Ens., Lively St. Strings, Sci. Bldg. Brass, Cafeteria WW, Theatre, WSC
1:15-3:15 pm Bass Ensemble, Parlour Perc. Ens., Lively St. Strings, Sci. Bldg. Brass, Cafeteria WW, Theatre, WSC	1:15-3:15 pm Chamber Music A 3:30-5:30 pm Chamber Music B	6:00-8:00 pm Rehearsal - Varese LRSH, WSC
6:00-8:00 pm Rehearsal - Varese LRSH, WSC	6:30 pm In-House Concert V Theatre, WSC	7:00 pm Yo-Yo Ma, cello Theatre, TWD

THURSDAY 13	FRIDAY 14	SATURDAY 15	SUNDAY 16
8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Stravinsky West Barn, TWD Varese - E. Barn 10:45 Vaughan-Wms East Barn, TWD 10:45 Stravinsky WW, Brass, Perc, West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Rachleff West Barn, TWD 1:00-5:30 pm B.U. School of Music Auditions Library, WSC	10:30 am-1:00 pm YAO Rehearsal Mr. Rachleff West Barn, TWD Afternoon Sectionals TBA	6:30 pm In-House VI Theatre, WSC
1:15-3:15 pm Chamber Music A 3:30-5:30 pm Chamber Music B	1:15-3:15 pm Bass Ens., Parlour Perc. Ens., L. St. Chamber Music A		
8:30 pm BUTI Chamber Music Concert IV CMH, TWD	3:30-5:30 pm Chamber Music B		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
YOUNG ARTISTS VOCAL PROGRAM AUGUST 10 - 16

Ms. Joan Heller, Director

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12	THURSDAY 13
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.
9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC
10-11:45 am A&B Theory, C-C C&D Voice, Theat.	10-11:45 am C&D Theory, C-C A&B Voice, Theat.	10-11:45 am A&B Theory, C-C C&D Voice, Theat.	10-11:45 am C&D Theory, C-C A&B Voice, Theat.
12:30-1:15 pm Faculty Meeting Cafeteria, WSC			
1-3 pm Chorus, Mr. Cutter East Barn, TWD	1-3 pm Chorus, Mr. Cutter East Barn, TWD	1-3 pm Chorus, Mr. Cutter East Barn, TWD	1-3 pm Chorus, Mr. Cutter East Barn, TWD
3:30-4:30 pm B-Opera C-C, Rms. 1-10	3:30-4:30 pm B-Opera C-C, Rms. 1-10	3:30-4:30 pm B-Opera C-C, Rms. 1-10	3:30-4:30 pm B-Opera C-C, Rms. 1-10
		4:30-5:30 pm Staff Meeting Chicken Coop, WSC	8:30 pm BUTI Chamber CMH, TWD

FRIDAY 14 AM	FRIDAY 14 PM	SATURDAY 15	SUNDAY 16
7:30-8:30 am Breakfast	1:30-3:30 pm Mr. Cutter East Barn, TWD	10:00 am-1:00 pm Opera Masterclass Will Graham Theatre, WSC	11:00 am-2:00 pm Opera Masterclass Will Graham Theatre, WSC
8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	3:30-5 pm B.U. School of Music Vocal Auditions Theatre, WSC		
10 am-12:30 pm Will Graham Masterclass Theatre, WSC	8:30 pm BSO Concert w/von Stade, Mezzo Shed, TWD		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
YOUNG ARTISTS PIANO PROGRAM AUGUST 10 - 16

Dr. Maria Clodes Jaguaribe, Director

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12	THURSDAY 13
Lessons Dr. Jaguaribe Library, WSC 8:45 J. Harris 9:30 L. Dahl 10:15 Fader	Lessons Dr. Jaguaribe Library, WSC 8:45 R. Miller 9:30 C. Milne 10:15 K. Osowski	Lessons Dr. Jaguaribe Library, WSC 8:45 A. Hallberg 9:30 J. Hong 10:15 A. Kwon	Lessons Dr. Jaguaribe Library, WSC 8:45 S. Telner 9:30 J. Yates 10:15 E. Yoo
11:00 am Masterclass Dr. Jaguaribe Library, WSC A. Hallberg J. Hong A. Kwon R. Lu	11:00 am Masterclass Dr. Jaguaribe Library, WSC S. Telner J. Yates E. Yoo T. Wilson	11:00 am Masterclass Dr. Jaguaribe Library, WSC J. Harris L. Dahl M. Fader S. Chen	11:00 am Masterclass Dr. Jaguaribe Library, WSC R. Miller C. Milne K. Osowski F. Witkowski
Lesson Dr. Jaguaribe Library, WSC 12:30 S. Chen	Lesson Dr. Jaguaribe Library, WSC 12:30 Witkowski	Lesson Dr. Jaguaribe Library, WSC 12:30 R. Lu	Lesson Dr. Jaguaribe Library, WSC 12:30 T. Wilson
Lessons Mr. LaBelle Library, WSC 1:15 J. Yates 2:00 C. Milne 2:45 K. Osowski	Lessons Mr. LaBelle Library, WSC 1:15 S. Chen 2:00 J. Harris 2:45 E. Yoo	Lessons Mr. LaBelle Library, WSC 1:15 M. Fader 2:00 S. Telner 2:45 R. Miller	Lessons Mr. LaBelle Library, WSC 1:15 L. Dahl 2:00 R. Lu 2:45 J. Hong
7:30 pm Faculty Recital Alan Weiss, flute Maria Clodes Jaguaribe, piano Theatre, WSC			

FRIDAY 14	SATURDAY 15	SUNDAY 16
Lessons Mr. LaBelle Library, WSC 8:45 T. Wilson 9:30 A. Hallberg 10:15 F. Witkowski 11:00 A. Kwon		
1:00-5:30 pm B.U. School of Music Instrumental Auditions Library, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
YOUNG ARTISTS COMPOSITION PROGRAM AUGUST 10 - 16

Dr. Charles Fussell, Director

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12
9 am-12 noon Lessons Dr. Fussell 58 West Street	9:00-10:00 am Lesson Dr. Fussell 58 West Street	9 am- 12 noon Lessons Dr. Fussell 58 West Street
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	10-11:30 am Theory Mr. Halloran Science Bldg., WSC	
1-3 pm Chorus Mr. Cutter East Barn, TWD	1-3 pm Chorus Mr. Cutter East Barn, TWD	1-3 pm Chorus Mr. Cutter East Barn, TWD
3:30-5 pm Composer's Class Library, WSC	6:00 pm Tippett Opera Film Mr. Halloran's Home 50 Cliffwood Street	3:30-5:00 pm Composer's Class Will Graham on "Words with Music" Library, WSC

THURSDAY 13	FRIDAY 14	SATURDAY 15	SUNDAY 16
9:00-10:00 am Lesson Dr. Fussell 58 West Street	10-11:30 am Composer's Class Dr. Fussell 58 West Street		
10-11:30 am Theory Mr. Halloran Sci. Bldg., WSC	1:30-3:30 pm Chorus Mr. Cutter East Barn, TWD		
1-3 pm Chorus Mr. Cutter East Barn, TWD			
6:30-8 pm Composer's Readings Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
EMPIRE BRASS SEMINAR AUGUST 10 - 16

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12
9:30-11:30 am Brass Techniques Mr. Pilafian Koussevitsky All To Attend	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:30-3:30 pm Open Rehearsal Atlantic Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Atlantic Brass Koussevitsky	1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky
3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Coachings (6 Locations)

THURSDAY 13	FRIDAY 14	SATURDAY 15	SUNDAY 16
9:30-11:30 am Trumpet Class Koussevitsky All To Attend	10:00 am-1:00 am Performance Class East Barn, TWD		
1:30-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:00-5:30 pm B.U. School of Music Instrumental Auditions Library, WSC		
3:30-5:30 pm Master Coaching Location TBA			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
SAXOPHONE SEMINAR AUGUST 10 - 16

Mr. Kenneth Radnofsky, Director

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12	THURSDAY 13
	9-10 am Individual Warm-up or Rehearsal w/pianist LRSH, WSC	9-10 am Individual Warm-up or Rehearsal w/pianist LRSH, WSC	9-10 am Individual Warm-up or Rehearsal w/pianist LRSH, WSC
10-11:30 am Radnofsky Performance and Master Class LRSH, WSC	10 am-12:30 pm Performance Class and Special Topic "Articulation as a Means of Expression" LRSH, WSC	10 am-12:30 pm Performance Class and Special Topic "Reeds" LRSH, WSC	10 am-12:30 pm Performance Class (No Special Topic) LRSH, WSC
1-5:30 pm Lessons Mr. Radnofsky LRSH, WSC	2-4:30 pm Chamber Music (Bring all instruments) Beacon, Newbury Practice Sheds, WSC	2-4:30 pm Chamber Music Beacon, Newbury, WSC	2-4:30 pm Chamber Music Beacon, Newbury, WSC
7:30 pm Get-Acquainted Party at Mr. Radnofsky's Home - 202 West Street			8:30 pm BUTI Chamber Music IV CMH, TWD

FRIDAY 14	SATURDAY 15	SUNDAY 16
9-10 am Individual Warm-up or Rehearsal w/pianist LRSH, WSC		
10 am-12:30 pm Performance Class LRSH, WSC		
1:00-5:30 pm B.U. School of Music Auditions Library, WSC		
2-4:30 pm Chamber Music Beacon, Newbury, WSC		6:30 pm BUTI In-House Concert VI Theatre, WSC

LRSH = Little Red School House WSC = West Street Campus

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
LISTENING & ANALYSIS SEMINAR AUGUST 10 - 16

Dr. Jeremy Yudkin, Director

MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD

THURSDAY 13	FRIDAY 14	SATURDAY 15	SUNDAY 16
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30 am -1:00 pm BSO Open Rehearsal (Sat. Program) Shed, TWD	
	B.U. School of Music Auditions 1:00-5:30 pm Instrumentalists Library, WSC 3:30-5:00 pm Vocalists Theatre, WSC		
1:30-3:30 pm Seminar Dr. Yudkin Rust Room Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin Rust Room Highwood, TWD		2:30 pm Mostly Mozart Orchestra Gerard Schwarz Smirnova-Sajfar, Fine, Firkusny Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Nelson/von Stade Shed, TWD	8:30 pm BSO Concert Nelson/Galway Shed, TWD	8:30 pm TMCO Concert Meier/Fellows Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - SEVENTH WEEK
AUGUST 10 - 16

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SPECIAL EVENTS

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MONDAY 10 AUGUST	TUESDAY 11	WEDNESDAY 12
7:30 pm Faculty Recital Alan Weiss, flute Maria Clodes Jaguaribe, piano Theatre, WSC	6:30 pm In-House Concert V Theatre, WSC	7:00 pm Special Recital Yo-Yo Ma, cello Theatre, TWD
	7:00 pm Natalie Cole (Pop. Artist Concert) Shed, TWD	

THURSDAY 13	FRIDAY 14	SATURDAY 15	SUNDAY 16
	Boston University School of Music Auditions **1:00-5:30 pm** **Instrumentalists** **Library, WSC** **3:30-5:00 pm** **Vocalists** **Theatre, WSC**	10:00 am-1:00 pm Opera Masterclass Will Graham Theatre, WSC 10:30 am BSO Open Reh. (Sat. Program) Shed, TWD	10:00 am Chamber Music TMC Fellows Theatre, TWD 11:00 am-2:00 pm Opera Masterclass Will Graham Theatre, WSC
		2:00 pm The Ying Quartet (TMC Ens.-In-Res.) Theatre, TWD	2:30 pm Mostly Mozart Orchestra Gerard Schwarz Smirnova-Sajfar, Fine, Firkusny Shed, TWD
	6:30 pm Prelude Concert Shed, TWD		6:30 pm In-House VI Theatre, WSC
8:30 pm BUTI Chamber Music Concert IV CMH, TWD	8:30 pm BSO Concert Nelson/von Stade Shed, TWD	8:30 pm BSO Concert Nelson/Galway Shed, TWD	8:30 pm TMCO Concert Meier & Fellows Theatre, TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
YOUNG ARTISTS INSTRUMENTAL PROGRAM AUGUST 17 - 23

Mr. Alan Weiss, Coordinator
Mr. Neal Hampton, Assistant Coordinator

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19
8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Vaughan-Wms. 10:15 Stravinsky(tutti) West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Stravinsky(tutti) West Barn, TWD 10:30 Vaughan-Wms. East Barn, TWD 10:30 Stravinsky WW, Brass, Perc, Piano, Harps, Celeste West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Vaughan-Wms. 10:00 Stravinsky(tutti) West Barn, TWD
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:15-3:15 pm Strings, Cafeteria, WSC Varese, Sci. Bldg., WSC Strav.(except Strings) Theatre, WSC	1:15-3:15 pm Varese, Theatre, WSC	1:15-3:15 pm Strings, Cafeteria, WSC Varese, Sci. Bldg., WSC Strav.(except Strings) Theatre, WSC
3:30-5:30 pm Brass & Perc Class w/Mel Broiles Theatre, WSC	4:00 pm BUTI Chamber Music Concert V CMH, TWD	3:30-5:30 pm Composers Concert Dress Rehearsal Theatre, WSC
6:30-8:30 pm Cello Masterclass w/Yo-Yo Ma CMH, TWD		

THURSDAY 20	FRIDAY 21	SATURDAY 22	SUNDAY 23
8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Strav(tutti) West Barn, TWD 10:30 Vaughan-Wms East Barn, TWD 10:30 Stravinsky WW, Brass, Perc, Piano, Harps, Celeste West Barn, TWD	8:45-11:45 am YAO Rehearsal Mr. Rachleff 8:45 Vaughan-Wms. 9:30 Strav(tutti) West Barn, TWD	Morning YAO Warm-Up TBA	
12:30-1:45 pm Varese Theatre, WSC	3:45-6:00 pm YAO Dress Reh. Theatre, TWD	2:00 pm BUTI YAO/Chorus Concert IV Theatre, TWD	
2:00 pm Composers Concert Theatre, WSC			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
YOUNG ARTISTS VOCAL PROGRAM AUGUST 17 - 23

Ms. Joan Heller, Director

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19	THURSDAY 20
7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast	7:30-8:30 am Breakfast
8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.	8:30-10 am Lessons/Coaching C-C, Bunk, Theat.
9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC	9:30-10 am Diction Sci. Bldg., WSC
10-11:45 am A&B Theory, C-C C&D Voice, Theat.	10-11:45 am C&D Theory, C-C A&B Voice, Theat.	10-10:30 am A&B Chorus, Sci. Bldg., WSC	10-10:30 am C&D Chorus, Sci. Bldg., WSC
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10:00-11:45 am C&D Voice Class Theatre, WSC	10:00-11:45 am A&B Voice Class Theatre, WSC
1-3 pm Chorus, Mr. Cutter East Barn, TWD	1-3 pm Chorus, Mr. Cutter East Barn, TWD	1-3 pm Chorus, Mr. Cutter East Barn, TWD	1-3 pm Chorus, Mr. Cutter East Barn, TWD
3:30-4:30 pm Opera Ch-Coop	3:30-5:30 pm Opera Ch-Coop	3:30-4:30 pm Opera Ch-Coop	3:30-4:30 pm Opera Ch-Coop
	6:00 pm Staff Meeting J.H. Camp		2:00-4:00 pm Composers Concert Theatre, WSC
7:15-10:00 pm Solo Recital Theatre, WSC		8:30 pm Vocal Recital TMC Fellows CMH, TWD	7:30-10:30 pm Opera Dress Theatre, WSC

FRIDAY 21 AM	FRIDAY 21 PM	SATURDAY 22	SUNDAY 23
7:30-8:30 am Breakfast	1:30-3:30 pm Chorus, Mr. Cutter East Barn, TWD		
8:30-10 am Lessons/Coaching C-C, Bunk, Theat.		2:00 pm YAO/Chorus Concert IV Theatre, TWD	
9:30 am-12:30 pm Opera Dress Theatre, WSC	5:30-7:30 pm Opera Scenes Theatre, WSC	8:30 pm BSO Concert Carol Vaness, sop. Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
YOUNG ARTISTS PIANO PROGRAM AUGUST 17 - 23

Dr. Maria Clodes Jaguaribe, Director

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19	THURSDAY 20
Lessons	Lessons	Lessons	Lessons
Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
8:45 J. Harris	8:45 R. Miller	8:45 A. Hallberg	8:45 S. Telner
9:30 L. Dahl	9:30 C. Milne	9:30 J. Hong	9:30 J. Yates
10:15 Fader	10:15 K. Osowski	10:15 A. Kwon	10:15 E. Yoo
11:00 am	11:00 am	11:00 am	11:00 am
Masterclass	Masterclass	Masterclass	Masterclass
Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
A. Hallberg	S. Telner	J. Harris	R. Miller
J. Hong	J. Yates	L. Dahl	C. Milne
A. Kwon	E. Yoo	M. Fader	K. Osowski
R. Lu	T. Wilson	S. Chen	F. Witkowski
Lesson	Lesson	Lesson	Lesson
Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe	Dr. Jaguaribe
Library, WSC	Library, WSC	Library, WSC	Library, WSC
12:30 S. Chen	12:30 Witkowski	12:30 R. Lu	12:30 T. Wilson
Lessons	Lessons	Lessons	Lessons
Mr. LaBelle	Mr. LaBelle	Mr. LaBelle	Mr. LaBelle
LRSH, WSC	Library, WSC	Library, WSC	Library, WSC
1:15 J. Yates	1:15 S. Chen	1:15 M. Fader	1:15 L. Dahl
2:00 C. Milne	2:00 J. Harris	2:00 S. Telner	2:00 R. Lu
2:45 K. Osowski	2:45 E. Yoo	2:45 R. Miller	2:45 J. Hong
1:30-3:00 pm		6:00 pm	
B.U. School of Music		YAPP Final Recital I	
Auditions		Theatre, WSC	
Library, WSC			

FRIDAY 21	SATURDAY 22	SUNDAY 23
Lessons		
Mr. LaBelle		
Library, WSC		
8:45 T. Wilson		
9:30 A. Hallberg		
10:15 F. Witkowski		
11:00 A. Kwon		
5:15 pm		
YAPP Final		
Recital II		
Theatre, WSC		

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
YOUNG ARTISTS COMPOSITION PROGRAM AUGUST 17 - 23

Dr. Charles Fussell, Director

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19
9 am-12 noon Lessons Dr. Fussell 58 West Street	9:00-10:00 am Lesson Dr. Fussell 58 West Street	9 am- 12 noon Lessons Dr. Fussell 58 West Street
12:30-1:15 pm Faculty Meeting Cafeteria, WSC	10-11:30 am Theory Mr. Halloran Science Bldg., WSC	
1-3 pm Chorus Mr. Cutter East Barn, TWD	1-3 pm Chorus Mr. Cutter East Barn, TWD	1-3 pm Chorus Mr. Cutter East Barn, TWD
3:30-5 pm Composer's Rehearsal Library, WSC	3:30-5:30 pm Composers Rehearsal Theatre, WSC	3:30-5:30 pm Composers Dress Rehearsal Theatre, WSC

THURSDAY 20	FRIDAY 21	SATURDAY 22	SUNDAY 23
9:00-10:00 am Lesson Dr. Fussell 58 West Street			
10-11:30 am Theory Mr. Halloran Sci. Bldg., WSC			
2:00 pm Composers Concert Theatre, WSC	1:30-3:30 pm Chorus Mr. Cutter East Barn, TWD	2:00 pm YAO/Chorus Concert IV Theatre, TWD	
Dinner at Dr. Fussell's Home 58 West Street			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
EMPIRE BRASS SEMINAR AUGUST 17 - 23

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19
9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)	9:30-11:30 am Coachings (6 Locations)
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		
1:00-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:00-3:30 pm Open Rehearsal Empire Brass Koussevitsky	1:00-3:30 pm Open Rehearsal Empire Brass Koussevitsky
3:30-5:30 pm Brass & Perc Class w/Mel Broiles Theatre, WSC	3:30-5:30 pm Coachings (6 Locations)	3:30-5:30 pm Special Masterclass w/Ed Carroll Koussevitsky

THURSDAY 20	FRIDAY 21	SATURDAY 22	SUNDAY 23
9:30-11:30 am Coachings (6 Locations)	10:00 am-1:00 am Performance Class East Barn, TWD		
1:00-3:30 pm Open Rehearsal Empire Brass Koussevitsky			
3:30-5:30 pm Master Coaching Location TBA			

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
SAXOPHONE SEMINAR AUGUST 17 - 23

Mr. Kenneth Radnofsky, Director

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19	THURSDAY 20
9:00-10:00 am Individual Warm-Up or Reh. w/pianist	10:00-11:15 am Guest Recital D. Spaneas LRSH, WSC	10:00-12:30 am Performance Class and Chamber Music (Bring All Instr.) LRSH, WSC	9:00-10:00 am Individual Warm-Up or Reh. w/pianist
10:00 am-12:30 pm Performance Class & Special Topics Mr. Radnofsky LRSH, WSC	11:15 am-12:30 pm Performance Class Mr. Radnofsky LRSH, WSC		10:00 am-12:30 pm Performance Class Mr. Radnofsky LRSH, WSC
1:00-5:30 pm Individual Lessons Beacon, WSC	1:30-4:00 pm Chamber Music Beacon, Newbury WSC	1:30-3:30 pm Chamber Music Beacon, Newbury WSC	1:30-4:00 pm Guest Recital Greg Banaszak Career Discussion (no instruments) LRSH, WSC
	4:00 pm BUTI Chamber Music V CMH, TWD	4:00-6:30 pm BSO Rehearsal Prokofiev, Romeo & Juliet Shed, TWD	
		8:15 pm Saxophone Seminar Student Recital Theatre, TWD	

FRIDAY 21	SATURDAY 22	SUNDAY 23
10:00 am-12:30 pm BSO Rehearsal Prokofiev, Romeo & Juliet Shed, TWD		
1:30-4:00 pm TBA Possible Guest Artist or Student Perf.	2:00 pm BUTI YAO/Chorus Concert IV Theatre, TWD	
	8:30 pm BSO Concert Including Prokofiev, Romeo & Juliet Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
LISTENING & ANALYSIS SEMINAR AUGUST 17 - 23

Dr. Jeremy Yudkin, Director

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD
		4:00-6:30 pm BSO Rehearsal Shed, TWD

THURSDAY 20	FRIDAY 21	SATURDAY 22	SUNDAY 23
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30 am -1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Mr. Keefe Rust Room Highwood, TWD	1:00-3:00 pm Seminar Mr. Keefe Rust Room Highwood, TWD		2:30 pm BSO Concert Janowski/Perlman Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Janowski/Ohlsson Shed, TWD	8:30 pm BSO Concert Conlon/Vaness Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
ADULT MUSIC SEMINAR AUGUST 17 - 23

Dr. Jeremy Yudkin, Director

MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19
12:30-1:15 pm Faculty Meeting Cafeteria, WSC		10 am-12:30 pm BSO Rehearsal Shed, TWD
1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD
		4:00-6:30 pm BSO Rehearsal Shed, TWD

THURSDAY 20	FRIDAY 21	SATURDAY 22	SUNDAY 23
10 am-12:30 pm BSO Rehearsal Shed, TWD	10 am-12:30 pm BSO Rehearsal Shed, TWD	10:30-1:00 pm BSO Open Rehearsal Shed, TWD	
1:30-3:30 pm Seminar Dr. Yudkin First Floor Highwood, TWD	1:00-3:00 pm Seminar Dr. Yudkin First Floor Highwood, TWD		2:30 pm BSO Concert Janowski/Perlman Shed, TWD
4:00-6:30 pm BSO Rehearsal Shed, TWD	6:30 pm Prelude Concert Shed, TWD		
	8:30 pm BSO Concert Janowski/Ohlsson Shed, TWD	8:30 pm BSO Concert Conlon/Vaness Shed, TWD	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1992 - EIGHTH WEEK
AUGUST 17 - 23

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SPECIAL EVENTS
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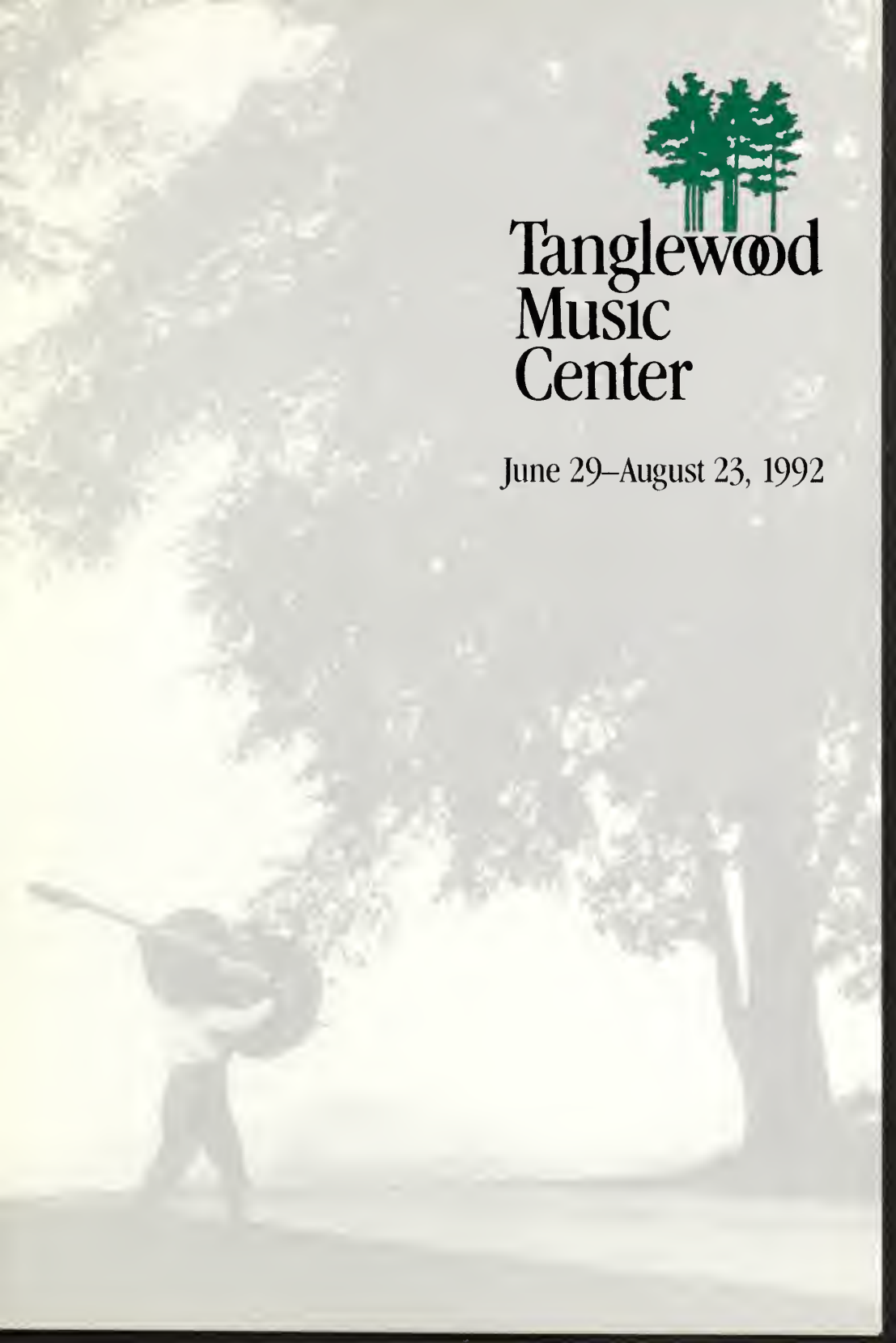
MONDAY 17 AUGUST	TUESDAY 18	WEDNESDAY 19
3:30-5:30 pm Brass & Perc. Class w/Mel Broiles Theatre, WSC	4:00 pm BUTI Chamber Concert V CMH, TWD	6:00 pm YAPP Final Recital I Theatre, WSC
6:30-8:30 pm Cello Masterclass w/Yo-Yo Ma CMH, TWD		8:15 pm Saxophone Recital Theatre, WSC
7:15 pm YAVP Solo Recital Theatre, WSC		
8:30 pm St. Lawrence String Quartet (TMC Ens.-In-Res.) Theatre, TWD	8:30 pm TMC Chamber Concert Theatre, TWD	8:30 pm TMC Vocal Recital CMH, TWD

THURSDAY 20	FRIDAY 21	SATURDAY 22	SUNDAY 23
2:00 pm YACP Final Recital Theatre, WSC	5:30 pm YAVP Opera Scenes Theatre, WSC	10:30 am BSO Open Rehearsal Shed, TWD	10:00 am TMC Chamber Music Theatre, TWD
5:15 pm YAPP Final Recital II Theatre, WSC	6:30 pm Prelude Concert Shed, TWD	2:00 pm BUTI YAO Concert Concert IV Theatre, TWD	2:30 pm BSO Concert Janowski/Perlman Shed, TWD
8:30 pm Frank, violin Serkin, piano Theatre, TWD	8:30 pm BSO Concert Janowski/Ohlsson Shed, TWD	8:30 pm BSO Concert Conlon/Vaness Shed, TWD	8:30 pm TMCO Final Concert Nelson/Fellows Theatre, TWD

BUTI Programs missing



Tanglewood Music Center

June 29–August 23, 1992

Tanglewood Music Center

SEIJI OZAWA, Music Director,
Boston Symphony Orchestra
LEON FLEISHER, Artistic Director,
Tanglewood Music Center

GILBERT KALISH, Chairman of the Faculty
Charles E. Culpeper Foundation Chair

JOHN HARBISON, Composer in Residence
OLIVER KNUSSEN, Coordinator of Contemporary Music Activities**

RICHARD ORTNER, Administrator

FELLOWSHIP PROGRAM FACULTY (partial listing)

MAURICE ABRAVANEL, Conductor
†EDWIN BARKER, Contrabass
Surdna Foundation Chair
†RONALD BARRON, Trombone
THOMAS BRANDIS, Violin
*MARSHALL BURLINGAME, Librarian
ROBERT COWART, Language coach
PHYLLIS CURTIN, Soprano
*FRANK EPSTEIN, Percussion
†BURTON FINE, Viola
†EVERETT FIRTH, Percussion
NORMAN FISCHER, Cello
MARGO GARRETT, Vocal music coach
KEN GRIFFITHS, Vocal music coach
DENNIS HELMRICH, Vocal music coach
Renée Longy Chair
*MAX HOBART, Violin
WARREN JONES, Vocal music coach
†CHARLES KAVALOVSKI, Horn
LOUIS KRASNER, Violin
Beatrice Sterling Procter Chair
JOEL KROSNICK, Cello
Frederick W. Richmond Foundation Chair
*EUGENE LEHNER, Viola
Richard Burgin Chair
JULIUS LEVINE, Contrabass
†MALCOLM LOWE, Violin
YO-YO MA, Cello
DONALD MacCOURT, Bassoon
GUSTAV MEIER, Conductor
Sana H. Sabbagh and Hasib J. Sabbagh Chair
†ANN HOBSON PILOT, Harp
SAMUEL RHODES, Viola
†CHARLES SCHLUETER, Trumpet
PETER SERKIN, Piano
Marian Douglas Martin Chair
*HARRY SHAPIRO, Orchestra Manager
REIKO SHIMADA, Staff Pianist
†JOSEPH SILVERSTEIN, Violin
ALAN SMITH, Vocal music coach
JOEL SMIRNOFF, Violin
*FENWICK SMITH, Flute
Dr. & Mrs. Edward L. Bowles Chair
ROBERT SPANO, Conductor and pianist
MARY SPIRE, Feldenkrais Method
†RICHARD SVOBODA, Bassoon
†ROGER VOISIN, Trumpet; Teacher of Solfège
JAMES WHITAKER, Chief Coordinator
†HAROLD WRIGHT, Clarinet
YEHUDI WYNER, Composer and Pianist

*Boston Symphony Orchestra
†Boston Symphony Principal Player
**on sabbatical leave 1992

BALDWIN PIANO

THE TANGLEWOOD MUSIC CENTER

Tanglewood is a 400-acre estate located in the towns of Lenox and Stockbridge, in the Berkshire Hills of western Massachusetts. Given to the Boston Symphony Orchestra by Mrs. Rosamond Sturgis Brooks and Miss Mary Aspinwall Tappan in 1936, it has since become the home of one of the world's great music festivals. For nine weeks each summer the Boston Symphony Orchestra is in residence at Tanglewood, performing an exceptionally broad and varied range of orchestral music each weekend. The Festival also features evening recitals by outstanding soloists and ensembles, and other special events throughout the summer.

Tanglewood is much more than a pleasant outdoor summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The TMC was Koussevitzky's pride and joy. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. Now in its seventh year under Artistic Director Leon Fleisher, the Tanglewood Music Center celebrated its first half-century of musical excellence in 1990.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Here talented musicians learn chamber music and the orchestral literature under the coaching of master musician-teachers. The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory, under the direction of student conductors, members of the TMC faculty, and senior conductors who are present to lead the BSO in its festival concerts.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. **The Fellowship Program** provides a

demanding schedule of study and performance for musicians who have completed most of their formal training; those admitted are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, conductors, and composers. **The Tanglewood Seminars** are special instructional programs, including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. In 1966 Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, the **Boston University Tanglewood Institute** offers individual and ensemble instruction to talented younger musicians, mostly of high-school age, with eleven separate programs for performers and composers.

Tanglewood Music Center alumni play a vital role in the musical life of the nation. It is notable that 25% of the members of the major orchestras in this country have been TMC students and this percentage increases yearly.

Tanglewood and the Tanglewood Music Center, projects with which Serge

Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. The Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers and performers of tomorrow.

FELLOWSHIP PROGRAM

The sole criterion for admission to the **FELLOWSHIP PROGRAM** is musical excellence. The Fellowship is not a cash award, but rather an invitation which enables recipients to be in residence at Tanglewood, tuition-free, for eight summer weeks. Additional assistance for housing and travel costs is also available to Fellows demonstrating real need, but Fellows are asked to contribute toward the cost of their housing if they (or their parents) are able to do so.

Fellows rehearse and perform seven days a week during this period, participating in a complex program involving work in small ensembles, in orchestra, in contemporary music of all kinds, and on occasion with the Boston Symphony Orchestra. The Program will invite approximately 110 instrumentalists, 12 singers, 7 vocal coaches, 2 conductors, 7 composers, and one or two chamber ensembles to become Fellows for the 1992 session.

INSTRUMENTALISTS work daily in orchestra and in chamber music, and in solo master classes several times during the summer. Orchestra concerts will be conducted by Seiji Ozawa, Leon Fleisher, Gustav Meier, John Harbison, and others, as well as by the Fellows in Conducting. Chamber music activities are under the overall supervision of Gilbert Kalish, with weekly concerts. Master classes are

led by principal players of the Boston Symphony Orchestra and by other special faculty members such as cellists Joel Krosnick and Yo-Yo Ma; violist Samuel Rhodes; and violinists Louis Krasner, Joel Smirnoff, Thomas Brandis, and Joseph Silverstein. Certain violinists and pianists also participate in two weeks of sonata study and performance.

SINGERS and **VOCAL COACHES** meet twice weekly with Phyllis Curtin for in-depth study of vocal technique and the singer's art. Extensive private coaching and additional classes are newly under the supervision of Margo Garrett, with participation by Dennis Helmrich, Warren Jones, Robert Cowart, Robert Spano, Ken Griffiths, and Alan Smith.

Tanglewood's **CHAMBER ENSEMBLE RESIDENCY** offers the opportunity for a young ensemble (strings, or strings with piano) to become part of the Fellowship Program community for the summer. Intensive coaching with the Faculty will lead to a concert performance toward the end of the summer.

COMPOSERS will pursue independent compositional activities under the guidance of 1992 Composer in Residence John Harbison. The program will also include private meetings with Mr. Harbison and seminars with other composers such as George Perle and Morton Subotnick. At least one work by each Fellow in Composition will be performed as part of the Fellowship Program chamber music concert series.

CONDUCTORS participate in classes with Mr. Meier and others, and work toward concert appearances with ensembles of various sizes, including the Tanglewood Music Center Orchestra. Solfège studies and meetings with guest conductors also occur at the discretion of the Faculty. (Please write for additional information and the separate application form.)

FESTIVAL OF CONTEMPORARY MUSIC

Contemporary music has a long and distinguished history at Tanglewood, beginning with Koussevitzky's selection of Aaron Copland and Paul Hindemith to lead composition studies in 1940. In 1957 Copland found support from the Fromm Music Foundation for a series of special new music concerts, and in 1964, under the direction of Erich Leinsdorf and Gunther Schuller, the Festival of Contemporary Music took the form we enjoy today. Now in its 28th season, the FCM will be planned and coordinated by composer/conductor John Harbison. (Oliver Knussen is on sabbatical leave, and will return to Tanglewood in 1993.)

All members of the Fellowship Program will participate in the 1992 **FESTIVAL OF CONTEMPORARY MUSIC.** This week-long exploration of the diversity of contemporary music will include chamber music, vocal music, and concerts by both the TMC and the Boston Symphony Orchestras.

In addition, marking the beginning of a new cooperative enterprise of the TMC and the Fromm Music Foundation at Harvard, the Foundation will sponsor one special concert during the Festival, an appearance by the California-based EARUnit, along with composer Morton Subotnick.

The 1992 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

TANGLEWOOD SEMINARS

The TANGLEWOOD SEMINARS offer additional training for singers and conductors of professional promise. While members should not anticipate public performance, full privileges at Tanglewood come with admission, including attendance at all Boston Symphony Orchestra concerts *and rehearsals,* use of the Music Center's Library and practice facilities, and admission to all Music Center and recital events without additional charge. Tuition scholarships are available, but members must be prepared to pay their housing costs for the summer.

The **SEMINAR FOR CONDUCTORS** is offered as an intensive workshop devoted to all practical aspects of orchestra conducting. Gustav Meier leads three classes weekly in which members of the Seminar are given individual coaching, using two staff pianists, with a concentration on baton technique and musical analysis as they bear on interpretation. Additional classes with Mr. Fleisher, Maurice Abravanel, and with visiting conductors (such as Roger Norrington, Dennis Russell Davies, David Zinman, and others), and daily attendance at rehearsals of several kinds are also scheduled, as are solfège classes for those who require additional proficiency. Tuition for the eight week session is $1,500.

The **PHYLLIS CURTIN SEMINAR FOR SINGERS** provides experienced young singers the opportunity to meet with Phyllis Curtin four hours each week in master classes treating all aspects of vocal technique and the singer's art, with special emphasis on the song literature. Additional faculty for the Seminar includes Miss Garrett and Mssrs. Helmrich, Smith, Jones, Griffiths, Cowart, and Spano. Private coaching, classes in language/diction and repertoire are also offered. Tuition for the eight week session is $1,500.

AUDITION SCHEDULE

Call 617-638-9230 for an audition appointment, between 1 PM and 5 PM EST ONLY.

FELLOWSHIP PROGRAM — INSTRUMENTAL

BOSTON Symphony Hall	**strings** Sun 16 February Mon 17 February	**winds** Tues 17 March Wed 18 March Tues 31 March	**brass** Wed 26 February Thur 27 February
	piano Sat 22 February	**percussion** Wed 26 February	**harp** Fri 28 February
CHICAGO Classical Symphony Hall 410 S. Michigan, 7th floor	**strings** Fri 14 February	**winds** Sun 22 March	**brass** Mon 2 March Tues 3 March
CLEVELAND Institute of Music 11021 East Blvd.	**strings** Sat 15 February	**winds** Sat 21 March	**brass** Sun 1 March
		percussion Sun 1 March	
DALLAS *location t.b.a*	**piano** week of 3 February	**all other instruments** Sat 8 February by special arrangement telephone (617) 638-9230 for details	
LOS ANGELES Univ. of Southern California	**strings** Thur 13 February	**winds** Mon 23 March	**brass** Wed 4 March
NEW YORK CITY	**strings** Mon 24 February Wed 18 March Thur 19 March *St. Thomas Choir School* *202 West 58th Street*	**winds** Thur 13 February Fri 14 February Tues 18 February *St. Thomas Choir School*	**brass** Wed 19 February Thur 20 February *St. Thomas Choir School*
	piano Fri 21 February *Baldwin Piano & Organ Co.* *205 W 58th Street*	**percussion** Wed 5 February Thur 6 February *Carroll Studios* *351 W. 41st Street*	**harp** Thur 6 February *Juilliard School*
SAN FRANCISCO SF Conservatory 1201 Ortega Street	**strings** Wed 12 February	**winds** Tues 24 March	**brass** Thur 5 March

Fellowship Program — VOCAL — Phyllis Curtin Seminar
(singers & coach/accompanists)

NEW YORK CITY
Fri 24 January
Sat 25 January
location t.b.a.

BOSTON
Sun 26 January
Mon 27 January
Symphony Hall
Chorus Room

LOS ANGELES
Fri 31 January
Univ. of Southern California
Hancock Auditorium

DENTON, TX
Sun 2 February
University of North Texas
College of Music
Orchestra Room

CLEVELAND
Mon 3 February
Cleveland Institute of Music

TORONTO
Tues 4 February
Royal Conservatory of Music
273 Bloor St. W.

AUDITION REQUIREMENTS

INSTRUMENTAL DIVISION

The following repertoire requirements pertain to both *LIVE* and *TAPED* auditions.

Instrumentalists must present two or three works of substance, including one challenging 20th-century work, and should prepare the required orchestra and chamber music excerpts listed here. Instrumentalists applying by tape should record *all* the excerpts listed for their instruments. *All instrumental auditions are unaccompanied.*

In addition, please note:
Wind players should prepare a Mozart concerto as one of their audition pieces.
New for 1992: applications will be accepted for one Fellowship in **bass clarinet** (likely doubling saxophone).
Percussionists must prepare solos for timpani (eg: the Carter Etudes), snare (eg: the etudes of J. Delacleuse or M. Peters), and mallet instruments (two and four mallets).
Pianists should prepare a representative recital program including one challenging 20th-century composition.

LIVE AUDITIONS are by appointment only. Telephone the Tanglewood Music Center (617) 638-9230 between 1-5 PM (E.S.T.) to make an appointment *before completing the application.*

TAPED AUDITIONS are acceptable substitutes for live auditions only in cases where the applicant lives more than 250 miles from the nearest audition site. Cassette tapes *only* will be accepted, and should include all of the same material required of those auditioning in person. *Note that at least one of the solo selections must be taken from a recent live performance.* All cassettes should be labelled clearly with the applicant's name, address, and instrument; a note outlining the program that has been recorded should also be included. Letters of recommendation from professional musicians may also be submitted, but are not required. Instead, please offer the names and phone numbers of musicians who could speak about your current work if called. *APPLICATIONS, TAPES AND LETTERS MUST ARRIVE IN BOSTON NO LATER THAN MARCH 1, 1992.* Tapes cannot be returned.

VOCAL DIVISION

Singers and **Vocal Coaches/Accompanists** must audition in person. Special application and audition requirements apply; telephone or write for further information.

REQUIRED ORCHESTRA/CHAMBER MUSIC EXCERPTS

('rhl' refers to a rehearsal letter or number; 'mm.' to specific measure numbers)

VIOLIN:
Bartok - Music for Strings, Percussion & Celeste, violin 1: 1st mvt. mm. 45 - 66;
2nd mvt. mm. 343 - 366, 373 - 394
Beethoven - String Quartet in G, Opus 18, #2
violin 1: Scherzo - beginning to 10 after rhl 'W' (mm. 1 - 34, without repeat); Trio - mm. 1 - first ending
Beethoven - String Quartet in F, Op. 59, No. 1, (Adagio molto e mesto) violin 1: mm. 1 - 8, 71 - 91
Beethoven - Grosse Fuge, Op. 133 violin 2: mm. 354 - 387 (4 before rhl H - 17 before rhl I)
Brahms - Symphony #2, 1st mvt. mm. 118 (rhl 'E') - 155 (1 bar before rhl 'F');
2nd mvt. mm. 51 - 54, 87 - 91 (1 bar before rhl 'F')
Mozart - Symphony #35 in D (Haffner), 4th mvt. (Presto) mm. 118 - 140
Mozart - Symphony #39 in E-flat, 2nd mvt. (Andante con moto) mm. 96 (rhl 'C') - 108;
4th mvt. (Allegro) mm. 1 - 41 (rhl 'A')
Schubert - String Quartet in G, D. 887, violin 1: last mvt. mm. 1 - 59
Strauss - Don Juan, mm. 1 - 36 (4 before rhl 'B')

VIOLA:
Bartok - String Quartet No. 6, 1st mvt. mm. 1 - 13
Bartok - String Quartet No. 4, 1st mvt. mm. 14 - 26 *(Continued on next page)*

VIOLA: *(Continued)*
Bartok - Music for Strings, Percussion & Celeste
viola 1: 1st mvt. mm. 1 - 38; 2nd mvt. mm. 325 - 339, 373 - 384
Brahms - String Quartet in B-flat, Opus 67 3rd mvt. (Agitato) mm. 1 - 37 (14 after rhl 'I')
Brahms - Symphony #3
1st mvt. mm. 77 (rhl 'E') - 100 (1 before rhl 'G'), mm. 187 (rhl 'L') - 201 (rhl 'M'); 4th mvt. mm. 1 - 18
Haydn - Quartet Op. 20, #2, 4th mvt. (fugue) viola subject statement
Mozart - Quintet in G Minor, viola 1: 1st mvt. mm. 9 - 18
Mozart - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29, mm. 59 - 66 (rhl 'B');
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'), mm. 134 - 140
Strauss - Don Juan, mm. 1 - 37 (14 after rhl 1)

'CELLO:
Bartok - Music for Strings, Percussion & Celeste
cello 1: 1st mvt. mm. 45 - 66; 2nd mvt. 310 - 332, 373 - 389
Brahms - Piano Quartet in C Minor, Op. 60, Andante, mm. 1 - 17
Brahms - Quintet in G, Op. 111, 1st mvt. mm. 1 - 15
Brahms - Symphony #3
1st mvt. mm. 77 (rhl 'E') - 100 (1 before rhl 'G'), mm. 187 (rhl 'L') - 201 (rhl 'M');
3rd mvt. (Poco allegretto) beginning - mm. 16; 4th mvt. (Allegro) mm. 1 - 18
Mozart - Quartet in B-Flat, K. 589 - Larghetto, mm. 1 - 8
Mozart - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29 (4 before rhl 'A'), mm. 59 - 66 (rhl 'B')
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'), mm. 134 - 140
Schoenberg - Verklaerte Nacht - Sextet version Cello 1: 11 measures before rhl 'M' through 9 bars after 'M
Strauss - Don Juan, 11 after rhl 'V' (Tempo I) - 3 bars after rhl 'W'

BASS:
Bach - Orchestra Suite #2 in b minor: Prelude mm. 1 - 11, plus the first 23 bars of the allegro; Polonaise (double) complete
Bartok - Music for Strings, Percussion & Celeste - 1st. mvt. mm. 38 - 56
Mozart - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29, mm. 59 - 66 (rhl 'B'); mm. 74 - 88;
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'), mm. 134 - 140
Beethoven - Symphony #5 2nd mvt. mm. 114 - 123; 3rd mvt. mm. 141 - 214 (without repeat)
Beethoven - Symphony #7, 1st mvt. mm. 134 (rhl 'D') - 155 (4 after rhl 'E'),
mm. 184 - 217 (rhl 'G'), mm. 277 (pick-up to rhl 'I') - 299
Beethoven - Symphony #9
last mvt. (recitative) mm. 8 - next double bar; next Tempo I (3/4) to next double bar
Schubert - "Trout" Quintet, 1st mvt. 2 before rhl. I - play 6 bars; K - L;
4th mvt. Var III without pause to Var IV - to P
Strauss - Don Juan, rhl 'F' - 4 before rhl 'G', mm. 337 (7 after rhl 'O') - 361 (4 before rhl 'Q')

FLUTE:
Bartok - Concerto for Orchestra, Intermezzo Interrotto, mm. 139 - 144
Beethoven - Leonore Overture #3, mm. 328 (29 after rhl 'E') - 360 (18 before rhl 'F'); Introduction, complete
Brahms - Symphony #4, 4th mvt., mm. 93 (4 before 3/2) - 105
Debussy - Nocturnes, 1st mvt. (Nuages) mm. 64 - 80
Ravel - Daphnis and Chloe, Suite #2, 3rd measure of rhl '176' - rhl '179';
opening rhl '155' - rhl '156' 1st and 2nd flute parts
Schoenberg - Pierrot Lunaire, 7th mvt.
(available complete in "Modern Orchestra Studies" Ed. Zoller, Pub. Schott)
Stravinsky - Jeu de Cartes, Variation 4, complete
Strauss - Symphonia Domestica, rhl '22' - rhl '24'

CLARINET/B♭:
Beethoven - Symphony #8, 3rd mvt., Trio (complete)
Mendelssohn - Midsummer Night's Dream - Scherzo
Stravinsky - Histoire du Soldat, Devil's Dance, 3 before rhl 2 - rhl 4

CLARINET/A:
Brahms - Symphony #3, 1st mvt. mm. 36 - 46
Nielsen - Woodwind Quintet, 2nd mvt., first 16 bars
Rimsky-Korsakov - Scheherazade, 2nd mvt. Recitative, Moderato assai
Shostakovich - Symphony #9, 2nd mvt., first 32 bars; 3rd mvt., first 17 bars
Tchaikovsky - Symphony #5, 1st mvt. Introduction (complete)

Composer	*Work*	*Date & Location of Performance*

EDUCATION

School, College or University	*Teacher(s) of your major instrument*	*Dates*

PERFORMING ORGANIZATIONS WITH WHICH YOU ARE/HAVE BEEN AFFILIATED

Ensemble	*Location*	*Position*	*Dates*

Fasten small
photograph here
(Optional)

You must complete all
sections of this form.
Please type or print in ink.

Tanglewood Music Center

June 29–August 23, 1992

From September 1 to June 22: Symphony Hall, Boston, MA, 02115
From June 22 to August 30: Tanglewood, Lenox, MA, 01240

PLEASE NOTE: An application fee of $50.00 must accompany this completed form before it will be considered. This fee is neither refundable nor credited against any other charges. Checks should be drawn on US banks in US funds, and made payable to the Tanglewood Music Center.

OFFICE USE ONLY

Recd _____

AF _____

Tape _____

Status _____

Mr./Ms.
NAME: _____ _____ Age (as of 7/1/92) _____
Last *First*

Date of Birth: / / Place of Birth: Country of Citizenship

CURRENT
ADDRESS: _____
Street

_____ *At this address until:* ____ / ____ / ____
City *State* *Zip Code* *mo* *day* *yr*

CURRENT TELEPHONE (DAY) (____) _____ (EVENING) (____) _____

PERMANENT OR
PARENTS' ADDRESS: _____
Street *City* *State* *Zip Code*

PERMANENT TELEPHONE (____) _____

I am applying to the

FELLOWSHIP PROGRAM

_____ Instrumental
(Specify instrument: _____)

_____ Composition

_____ Vocal (Voice part: _____)*

_____ Vocal Accompaniment*

_____ **PHYLLIS CURTIN SEMINAR FOR SINGERS***

_____ **AUDITING** (no audition required)

** Special application and audition requirements apply; telephone or write for further information.*

The Conducting Fellowship Program, Chamber Music Ensemble Residency, and Seminar for Conductors require a separate application; call (617) 638-9230 for details.

CONSULT BROCHURE FOR APPLICATION DEADLINES

Please read the audition requirements carefully and telephone (617) 638-9230 between 1 PM and 5 PM EST, for an appointment before completing this section.

_____ LIVE AUDITION: I have been given an appointment to audition

OR in _____ *(city)* on _____ *(date)*, at _____ *(time)*.

_____ TAPED AUDITION: I will submit a tape recording before March 1, 1992.

Have you ever applied for admission before? Yes ☐ No ☐ Year _____ **Have you ever enrolled at the Music Center?** Yes ☐ No ☐ Year _____

Present occupation: _____ **Social Security #** _____

Parents' occupation: _____ **firm/organization** _____

If you are a member of the American Federation of Musicians, give the city and number of the local union to which you belong: _____

If you belong to a music fraternity or sorority, give the name and chapter: _____

The Tanglewood Music Center does not discriminate against any applicant on the basis of race, religion, creed, color, sex, national or ethnic origin in the administration of its educational policies, admissions, financial assistance, employment or other programs.

SUMMER FESTIVALS/ADDITIONAL ADVANCED TRAINING

Organization *Activity* *Dates*

TEACHING EXPERIENCE

Institution *Position* *Dates*

If you are teaching privately, approximately how many students do you see each week? Each month?

At what level of advancement?

CONTEMPORARY MUSIC EXPERIENCE

Please list representative works *written since 1950* which you have performed in public:

Composer *Work* *Date & Location of Performance*

SINGERS AND VOCAL COACHES: Include one letter of recommendation.

COMPOSERS: Submit **ONLY TWO OR THREE RECENT SCORES,** for any performing forces (instrumental or vocal, solo, chamber, or orchestra). At least one of these scores must be accompanied by a taped performance (cassettes only). Include a brief resume outlining your professional activities, a catalogue of works written in the last five years (with dates and instrumentation, and dates and locations of performances), prizes, Fellowships and awards, published and/or recorded works, and commissions.

BASS CLARINET:
Bartok - The Miraculous Mandarin; 2 meas. before - 25.
Khatchaturian - Piano Concerto; 2nd mvt., 220 - end of solo.
Ravel - Daphnis and Chloe Suite #2; 167 - 3 after 167; 3 before 170 (1 meas.); 3 before 213 - 214.
William Schuman - Symphony #3; Toccata, 3 before 160 - 4 after 200.
Shostakovitch - Symphony #4; 3rd mvt. 191 through 19 after 191.
Strauss - Don Quixote; 14 - 15; 3 after 16 - double bar; 72 - 74.
Strauss - Till Eulenspiegel; 2nd half of 35 - 4 before 38; 14 before end - 10 before end.
Stravinsky - Rite of Spring; No. 5 - 7 before 7; 48 - 49; 3 after 140 - 142.
Verdi - Act 4 of Aida; 4 before B - C.
Wagner - Rhine Journey from Götterdammerung; 5 before 3 - 1 after 3; 8 after 6 - 14 after 6.
Wagner - Act 1 of Walkure; 45 after beginning of Scene 2 continuing for 10 meas., rest for 24 meas. and play next 5 meas. OR top 2 lines, pg. 35 Wagner Orch. Excerpts for Clar. and Bass Clar., Pub. by Int'l.

OBOE:
Bartok - Concerto for Orchestra, 4th mvt. (Intermezzo) opening solo, mm. 32 - 40, mm. 61 - 69
Beethoven - Symphony #3
2nd mvt. (Adagio assai) mm. 8 - 16, mm. 36 (15 before rhl 'B') - 47 (4 before rhl 'B')
Brahms - Symphony #1 2nd mvt. (Andante) mm. 17 - 23, mm. 38 - 43; 4th mvt. mm. 339 - 367
Francaix - Wind Quintet, 1st mvt., Allegro assai to 3/4 signature after rhl '4'
Ravel - Tombeau de Couperin, beginning through rhl '2'
Rossini - Overture to "La Scala di Seta", bars 37 through 54
Saint-Saens - Samson & Delilah, cadenza
Schumann - Symphony #2, 3rd mvt. (Adagio) mm. 8 - 19
Stravinsky - Pulcinella Suite, 2nd movement (complete)

BASSOON:
Beethoven - Symphony #4, 4th mvt., 16th-note solo
Mozart - Le Nozze di Figaro, Overture, opening and mm. 156 - 171
Nielsen - Woodwind Quintet, last movement, solo variation
Ravel - Alborado del Grazioso, solo
Ravel - Bolero - Solo
Rimsky-Korsakov - Scheherazade, 2nd mvt. opening solo and cadenzas
Stravinsky - Le Sacre du Printemps - Opening solo
Shostakovich - Symphony #9, from beginning of 4th mvt. to figure A in 5th mvt.
Tchaikovsky - Symphony #4, last 31 bars of 2nd mvt.
Tchaikovsky - Symphony #6, first 12 bars of first mvt.

HORN:
A. Thomas - Overture to Mignon
Brahms - Symphony #1, horn solos, 2nd and 4th mvmts.
Brahms - Symphony #2, 1st mvt. Solo mm. 454 (8 after rhl 'M') - 477;
2nd mvt. mm. 65 (3 before rhl 'E') - 73
Strauss - Don Juan mm. 100 (1 before rhl 'E') - 130 (2 after rhl 'F'), mm. 13 - 43 (4 after rhl 'B')
Stravinsky - The Fairy's Kiss - Divertimento
2nd mvt. Solo, 3 measures after rhl '67' - 3 measures before rhl '69'
Strauss - Till Eulenspeigel, first two horn calls; call in D (19 after rhl '28')
Wagner - Siegfried, call from the Rhine Journey
Strauss - Ein Heldenleben, opening

TRUMPET:
Debussy-Fetes - Orchestral Studies International Ed. Vol. 1, p. 18, Example 3
Strauss - Don Quixote (tpt. 1) rhl '3' and next 9 measures, 4th measure after rhl '5' to rhl '6',
3 measures before rhl '67' through 1 before rhl '70'
Strauss - Don Juan, 5 measures after rhl 'F' to 5 measures before rhl 'G'
Strauss - Till Eulenspiegel rhl '32' and next 9 measures, rhl '36' to 16 measures after rhl '37'
Stravinsky - Petrouchka, Ballerina's Dance and Waltz
Stravinsky - Firebird, Katschei's Dance, 4 measures before rhl '2' to rhl '3',
rhl '8' through 2 measures after rhl '11'
Respighi - Pines of Rome, 1st mvt., 11 after rhl '2' to 8 measures before rhl '3',
rhl '5' to 6 measures before rhl '6'; 2nd mvt. backstage solo, 8 measures after rhl '10'

TENOR TROMBONE:
Berlioz - Damnation of Faust, Hungarian March - 1 before rhl '20' to 3 before rhl '21'
Tchaikovsky - Symphony #4, 1st mvt mm. 174 (6 measures after rhl 'I') - 189 (rhl 'K'),
mm. 254 (2 after rhl 'P') - 257, mm. 273 (rhl 'Q') - 278 *(Continued on next page)*

TENOR TROMBONE: *(Continued)*
Strauss - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2)
pg. 11, 2nd system through middle of page 12
Ravel - Bolero, solo
Wagner - Götterdammerung (Wagner Orchestral Studies)
pg. 52, 3rd system (play top notes always) through 4th measure of 4th system
top of page 53, 2nd trombone part
Mozart - Requiem, Tuba Mirum solo

BASS TROMBONE:
Berlioz - Damnation of Faust Hungarian March, 1 before rhl '20' to 3 measures before rhl '21'
Tchaikovsky - Symphony #4, 1st mvt. mm. 174 (6 after rhl 'I') - 189 (rhl 'K'),
mm. 254 (2 after rhl 'P') - 257, mm. 273 (rhl 'Q') - 278
Strauss - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2)
pg. 11, 2nd system through top of page 12
Wagner - Siegfried (Wagner Orchestral Studies), pg. 39
1st two systems only (play top notes of 1st system, play 2nd stave of 2nd system)

TUBA:
Berlioz - Damnation of Faust, Hungarian March, rhl '20' to 3 before rhl '21'
Tchaikovsky - Symphony #4 1st mvt. mm. 174 (6 after rhl 'I') - 189 (rhl 'K'), mm. 273 (rhl 'Q') - 282
Strauss - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2)
pg. 11, 2nd system through 2nd system of pg. 12
Stravinsky - Petrouchka (Keith Brown: Orchestral Excerpts, Vol. 2) pg. 29, The Bear

PERCUSSION:
Timpani
Bartok - Concerto for Orchestra, IV: mm 42 - 51
Beethoven - Symphony #8, Last mvt. mm. 450 (rhl 'K') - 458, mm. 469 to end
Beethoven - Symphony #9, 1st mvt. mm. 513 (18 before rhl 'S') to end of mvt.;
2nd mvt. Scherzo, mm. 248 (rhl 'F') - 276 (count bars rest)
Tchaikovsky - Symphony #4, 1st mvt. mm. 335 (rhl 'T') - 352 (3 before rhl 'U')
Stravinsky - Le Sacre du Printemps, 186 to end
Wagner - Götterdammerung, Funeral Music - Opening to rhl 'B'
Beethoven - Symphony #7, 1st movement
Elgar - Enigma Variations, VII movement

Mallets
Gershwin - Porgy and Bess Overture, Opening
Stravinsky - Petrouchka, (Original 1911), rhl '18' and next 3 bars;
1 after rhl '27' and next 5 bars; 1 before rhl '37' to 8 after rhl '46';
1 before rhl '122' through next 13 bars (use metronome, give downbeats of each bar for reference);
4 before rhl '126' to 2 after rhl '128' (from "Goldenberg" book)
Bartok - Music for Strings, Percussion and Celeste
Last mvt. 7 before rhl '180' to 3 after Vivacissimo (at 3/2 play double notes)
Dukas - Sorcerer's Apprentice 4 after rhl '17' through 4 after rhl '19'; rhl '22' to rhl '24'
Respighi - Pines of Rome, beginning through 8 after rhl '4'; rhl '8' through 16 after rhl '9'
Wagner - Waldweben (Forest Murmurs)

Snare Drum
one *pp* roll ca. 10"; one *ff* roll ca. 10", one roll *pp* < *ff* > *pp*
Rimsky-Korsakov - Scheherezade, 3rd mvt. D to E, G to I; 4th mvt. Q to V
Prokofiev - Lt. Kije Suite, 1st part, rhl '1' - rhl '2'
W. Schuman - Symphony #3, Toccata - m. 143 through m. 165
Ravel - Alborado del Grazioso, rhl '26' - rhl '27' - Tamb. militaire part;
rhl '33' to end, Tamb. militaire part (stems down)
Prokofiev - Symphony #5, 37 - 46
Ravel - Rhapsody Espagnole, II: 10 - 12; III: 8 - 9; IV: 20 - 26; 30 - end
Suppé - Overture to Pique Dame, 13 after rhl '6' to rhl '9'; rhl '17' to rhl '19'

HARP:
Bartok - Concerto for Orchestra, 1st mvt.
Berlioz - Symphonie Fantastique, 1st mvt.

GENERAL INFORMATION

HOW TO APPLY

Candidates for the Fellowship Program and Tanglewood Seminars must be at least eighteen years old; while there is no strict upper age limit, preference will be shown to those under thirty. All applicants must both **COMPLETE THE PRINTED APPLICATION** and **AUDITION** in order to be considered. (This does not apply to those wishing to audit.)

AUDITIONS

Live auditions are scheduled across the country as indicated. Audition requirements are specified; *please read them carefully.* Telephone for an appointment (617 638-9230) Monday through Friday, 1 PM–5 PM EST. Taped auditions are also accepted under certain circumstances. (See audition requirements.)

Auditions for **CONDUCTORS** and **CHAMBER ENSEMBLES** are by invitation only. **SINGERS** and **VOCAL COACHES** must audition in person. Please contact the Tanglewood Music Center for additional information regarding application and audition procedures.

COMPOSERS are asked to submit **two or three recent scores** along with the printed application. These may be for any performing forces—instrumental or vocal, solo, chamber, or orchestra. At least one of these scores must be accompanied by a taped performance (cassettes only). Composers who wish to have these materials returned must enclose a self-addressed envelope, stamped with the correct postage, large enough to contain all the materials.

DEADLINES

Applications from **instrumentalists,** must be received no later than the appointed audition date. **Taped auditions** and the accompanying applications must be received by March 1, 1992.

Conductors' applications are due January 1, 1992. Candidates invited to audition (in Boston, February 14, 15, and 16) will be notified by January 6.

Composers' applications are due February 1, 1992.

Chamber Ensembles' applications are due November 7, 1991. Groups invited to audition (in New York City on December 20, 1991) will be notified by November 25.

Singers' and **Vocal Coaches/Accompanists'** applications are due January 10, 1992.

Adult teachers, performers, composers, and knowledgeable amateurs may also enroll at Tanglewood as **GENERAL AUDITORS,** to observe classes, rehearsals, concerts and seminars without a fixed schedule or active participation. All privileges at Tanglewood, including attendance at Boston Symphony Orchestra rehearsals, are offered to auditors. A minimum two-week enrollment is required; dormitory housing is available, however some restrictions apply. Tuition for auditors is $200 per week, or $1,500 for the full eight week session.

REGISTRATION for the Music Center will be held at Tanglewood on Saturday and Sunday, June 27 and 28. All those invited to attend (including auditors) must pay a $60 Registration Fee upon notice of their acceptance.

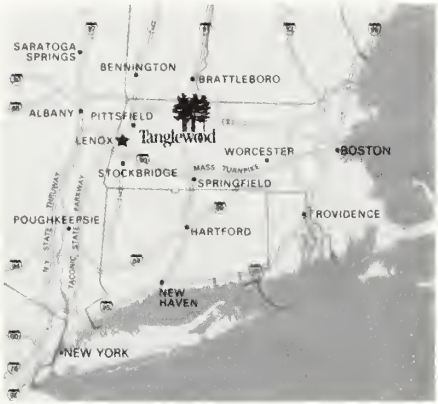
Some form of **FINANCIAL AID** is available to every Fellow or Seminar member invited to Tanglewood. For Fellows, this includes a full underwriting of all tuition costs. While those Fellows who are able will be expected to contribute all or a portion of their housing costs, additional aid for housing and travel expenses is available and may be applied for at the time of acceptance. Seminar members may apply for partial tuition scholarships, but no additional aid is available for dormitory costs; all Seminar members must be prepared to provide their own housing for the summer, whether in the dormitory or elsewhere (in private accommodations). Financial aid applications will be sent with notice of acceptance.

HOUSING for the summer may be reserved on a first-come, first-served basis in the Music Center's dormitories by payment of a non-refundable Room Reservation Fee of $55. Dormitory facilities consist primarily of double-room accommodations; some single rooms may be available for an additional fee. The following rates include housing, breakfast and dinner daily, weekly linens, and bus transportation between the dormitories and the Tanglewood grounds: 8 weeks—$1,950; 4 weeks—$1,025. All fees are payable in full either in advance or at the time of registration.

FOREIGN STUDENTS will be sent an I-20-MN visa application at the time of their acceptance, certifying their eligibility to be in the United States for the eight weeks of the Tanglewood session only. Students must then consult the appropriate U.S. consulate, embassy, or INS office to process these applications. The Music Center was pleased to enroll members from 23 countries other than the U.S. during the 1991 session.

FACILITIES at the Music Center include all of the resources of the Boston Symphony Orchestra at Tanglewood. All members of the Music Center's programs have the privilege of attendance at Boston Symphony rehearsals and concerts without charge. Practice and chamber music studios, libraries, and administrative offices are in the Main House (the former residence on the Tanglewood estate). The Boston Symphony Orchestra holds its rehearsals and concerts in the 5,000-seat Koussevitzky Music Shed. The 1,200-seat Theater-Concert Hall and the 300-seat Chamber Music Hall serve as rehearsal and performance space for the Music Center's orchestra, chamber music, and vocal music activities. Rehearsals and classes are also held in the Barns, the Rehearsal Stage, 15 small studios on the grounds, Seranak, Highwood, and additional classrooms at the dormitories. More than 100 pianos for the use of the Center's members are generously provided by the Baldwin Piano and Organ Company.

VOLUNTEER INTERNSHIPS The staff at Tanglewood is a relatively small one, made up primarily of full-time Boston Symphony Orchestra employees. During the summer, however, a need for extra stage crew, librarians, audio technicians, and administrative assistants exists. The Music Center fills some of these needs with volunteer help. Interns in these areas are not paid, but room and board in the dormitory plus a modest stipend to assist with other food and travel costs may be available. All interns must have automobiles. Please write to the Music Center's Boston office for more information; since most staff positions are filled by early March, inquiries should be received no later than February 1st. Whenever possible interviews will be arranged in connection with the Fellowship Program auditions, in the cities and locations listed.



The **FULL SCHEDULE** of the Music Center does not permit members to seek outside employment. In addition, rehearsals and concerts are scheduled on Saturdays and Sundays throughout the summer; registration in any Tanglewood Music Center program requires that participants be available for study and performance every day.

Photos by Walter Scott, Whitestone Photo, Eugene Cook, Ron Bergeron, Boston Symphony Orchestra Archives; historical photos reprinted by permission of Koussevitzky Music Foundation.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

June 28–August 23, 1992

Wilbur D. Fullbright, Artistic Director
Phyllis Curtin, Artistic Advisor

Thomas L. Vignieri, Managing Director

In 1966, Boston University began the Tanglewood Institute as a cooperative enterprise of the University's School for the Arts and the Tanglewood Music Center. The programs and seminars of the Boston University Tanglewood Institute were established to offer additional training to musicians of high school and college age at Tanglewood. Members of the Institute have full privileges at Tanglewood, including attendance at all Boston Symphony Orchestra rehearsals and concerts without further charge, use of the Music Center's practice and library facilities, and admission to all Tanglewood Music Center events.

The Boston University Tanglewood Institute offers four Young Artists Programs for musicians ages 15–18, and seven Institute Seminars for musicians ages 15 and older:

Young Artists Instrumental Program (eight weeks) stresses ensemble study, performance of both chamber music and symphonic repertoire, and optional private lessons. Faculty includes special instructors of the Boston University School of Music and members of the Boston Symphony Orchestra.

Young Artists Vocal Program (eight weeks), directed by Joan Heller, is designed to build musicianship in outstanding high school vocalists and choral singers. Study includes vocal technique, coaching, music theory and performance in small ensemble as well as full chorus.

Young Artists Composition Program (eight weeks), directed by Robert Sirota, offers composers of high school age instruction in a seminar format along with private composition lessons, solfège and musicianship classes. In addition, students have the unusual opportunity of having their works played in reading rehearsals.

Young Artists Piano Program (four or eight weeks) is designed for advanced pianists of high school age. Directed by Maria Clodes Jaguaribe, this program provides students with private lessons, classes in music theory and literature, and participation in master classes.

Clarinet Seminar (two weeks) offers an extensive workshop for developing and advanced players under the direction of Ethan Sloane, Chairman of the Wind Department at the Boston University School of Music.

Applied Music Study/Listening and Analysis Seminar (two four-week seminars) emphasizes self-directed, in-depth work for instrumentalists with faculty drawn from the Boston University School of Music and Boston Symphony Orchestra. Afternoons are spent participating in the Listening and Analysis Seminar.

Listening and Analysis Seminar (two four-week seminars) is deliberately designed for students of the most widely divergent backgrounds, and has been found highly rewarding by high-school and college-age students, interested adults, music teachers, composers, and professional musicians of all ages. Participants work under the direction of Jeremy Yudkin, using present-day analytic and aesthetic concepts to study the summer repertoire of the Boston Symphony Orchestra and other performing groups at the Tanglewood Music Center.

Empire Brass Seminar (four or eight weeks) provides brass students an accelerated program of study with members of the critically acclaimed Empire Brass and distinguished guests. The daily schedule includes practice in large and small ensemble playing, as well as master classes and lectures on brass-related topics.

Harp Seminar (six weeks) offers a series of private lessons and master classes with Lucile Lawrence.

Flute Seminar (first four weeks) offers study and master classes under the direction of the Boston Symphony Orchestra's former principal flutist Doriot Anthony Dwyer, and acting principal flutist Leone Buyse.

Adult Music Seminar (four one-week seminars) is designed specifically for adults who are interested in music but not experts in the field. Seminar members attend daily classes with Dr. Jeremy Yudkin as well as concert rehearsals and other activities of the Tanglewood festival.

Auditions are required for admission into the Boston University Tanglewood Institute. Boston University offers elective credit through many of the Institute's programs and seminars. Scholarships and financial assistance are available. Deadline for priority applications is March 16. For complete information concerning auditions, application procedures and fees, contact:

Boston University Tanglewood Institute
855 Commonwealth Avenue — T
Boston, MA 02215
Telephone: 617/353-3386

ENDOWED FUNDS

AT THE TANGLEWOOD MUSIC CENTER

The income from the following permanently endowed funds provides substantial operating revenues for the Tanglewood Music Center, underwriting the full tuition cost for over 140 Fellows, allowing them to continue their professional training in the unique Tanglewood milieu. We are grateful to the donors of these funds for their generosity.

ENDOWED FACULTY POSITIONS

Your gift of $150,000 will endow and name a Master Teacher position, supporting the work of one Faculty member.

Berkshire Chair
Dr. and Mrs. Edward L. Bowles Master Teacher Chair
Richard Burgin Chair
Charles E. Culpeper Foundation Chair, Chairman of the Faculty
Renée Longy Chair, a gift of Jane and John Goodwin
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
Beatrice Sterling Procter Master Teacher Chair
Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair
Surdna Foundation Master Teacher Chair

ENDOWED GUARANTOR FELLOWSHIPS

Your gift of $100,000 will endow and name in perpetuity a Guarantor Fellowship, providing the full and actual cost for one Fellow to study and perform at Tanglewood each summer.

Jane W. Bancroft Fellowship
BayBanks Fellowship
Leonard Bernstein Fellowship
Frederic and Juliette Brandi Fellowship
Rosamond Sturgis Brooks Memorial Fellowship
Stanley Chapple Fellowship
Clowes Fund Fellowship
André Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Tanglewood Fellowship
Otto Eckstein Family Fellowship
Judy Gardiner Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Memorial Fellowship
Florence Gould Foundation Fellowship
The Luke B. Hancock Foundation Fellowship
William Randolph Hearst Fellowship
C.D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
H. Eugene and Ruth B. Jones Fellowship
Susan Kaplan/Ami Trauber Fellowship
Mr. and Mrs. Allen Z. Kluchman Fellowship
Dr. John H. Knowles Memorial Fellowship
Merrill Lynch Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fund Fellowship
Seiji Ozawa Fellowship
Daphne Brooks Prout Fellowship
Reader's Digest Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Fellowship
Carolyn and George Rowland Fellowship in honor of Eleanor Panasevich
Morris A. Schapiro Fellowship
The Starr Foundation Fellowship
Miriam and Sidney Stoneman Fellowship
Surdna Foundation Fellowship
William F. and Juliana W. Thompson Fellowship

ANNUAL GIFTS:

Fellowships at the Music Center are also underwritten by Annual Gifts. Your gift of $6,000; $3,000; or $2,500 will name a Fellowship or Scholarship which will support (either entirely or in part) a member of the program for one season.

ENDOWED SEMINAR SCHOLARSHIPS

Your gift of $50,000 will endow a scholarship enabling a member of the Phyllis Curtin Seminar for Singers or the Seminar for Conductors to participate in the program at greatly reduced tuition cost.

Maurice Abravanel Scholarship
Eugene Cook Memorial Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Leah Jansizian Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Claire and Millard Pryor Scholarship
Edward G. Shufro Scholarship
Mary H. Smith Scholarship
Evelyn and Phil Spitalny Scholarship
Tanglewood Programmers and Ushers Scholarship
Tisch Foundation Scholarship

ENDOWED SUSTAINING FELLOWSHIPS

Income from each of these endowed funds, in partnership with gifts from others and support of the Boston Symphony Orchestra, enables one Fellow to study at Tanglewood each year.

Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Leonard Bernstein Fellowships
Helene R. and Norman Cahners Fellowship
Marion Callanan Memorial Fellowship
Alfred E. Chase Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship/ Brookline Youth Concerts Awards Committee Fellowship
Arthur Fiedler/Leo Wasserman Memorial Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Juliet Esselborn Geier Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Ina and Haskell Gordon Fellowship
John and Susanne Grandin Fellowship
Lola and Edwin Jaffe Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Lucy Lowell Fellowship
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Stephen and Persis Morris Fellowship
The Theodore Edson Parker Foundation Fellowship
David R. and Muriel K. Pokross Fellowship
Lia and William Poorvu Fellowship
Hannah and Raymond Schneider Fellowship
Tappan Dixey Brooks Memorial Fellowship
Augustus Thorndike Fellowship
R. Amory Thorndike Fellowship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS

Endowment gifts at various levels may supplement existing funds or establish new funds which support diverse activities within the program.

Eleanor Naylor Dana Visiting Artist Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
The Honorable and Mrs. John H. Fitzpatrick Fund
Mickey L. Hooten Prize Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissioning Fund
Miriam Ann Kenner Memorial Fund
William Kroll Fund
Northern California Audition Fund
Pearl and Alvin Schottenfeld Fund
Sherman Walt Fund
Anonymous (2)

The Louis Krasner Fund This special discretionary fund was established by Marilyn Brachman Hoffman to enable the Artistic Directors of the Tanglewood Music Center to take advantage of unique opportunities to provide the kind of inspirational teaching which contributes to transcendent ensemble performance. Honoring the noted violinist and teacher, this Fund invites additional named and unnamed contributions.

TANGLEWOOD MUSIC CENTER
SYMPHONY HALL
BOSTON, MA. 02115

Tanglewood

an activity of the

BOSTON SYMPHONY ORCHESTRA

Kenneth Haas, Managing Director
Daniel R. Gustin, Manager of Tanglewood

Boston University Tanglewood Institute

1992 Summer Catalogue

Boston University
Tanglewood Institute

Boston University Tanglewood Institute
Wilbur D. Fullbright, *Artistic Director*
Phyllis Curtin, *Artistic Advisor*
Thomas L. Vignieri, *Managing Director*
Mary Wolf Bulger, *Assistant Director*
Margaret Anne Everitt, *Development Officer*
Lisa Van Valkenburg, *Director of Operations, West Street Campus*

Winter address:
855 Commonwealth Avenue
Boston, Massachusetts 02215
617/353-3386

Summer address:
Tanglewood
Lenox, Massachusetts 01240-2498
413/637-1430

Cover photo: Walter H. Scott

Boston University's policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.

Tanglewood

The stage door opens. The applause begins. The orchestra stands. Out walks Seiji Ozawa, and another concert by the Boston Symphony Orchestra begins at Tanglewood. The 5,000 people seated inside the Koussevitzky Music Shed are transfixed by the conductor's every movement. Outside, thousands more lie back and look at the sky, filled with stars, and listen.

For a quarter of a million people each year, the summer would not be complete without the concerts at Tanglewood.

The Boston Symphony Orchestra performs an ambitious nine-week season with three different programs each weekend. The great artists of our generation regularly join them in concert—Midori, Yo-Yo Ma, Frederica Von Stade, Itzhak Perlman, Peter Serkin, Emanuel Ax, and Leonard Slatkin were among the visiting artists last season alone.

Here, on a beautiful country estate in the gently rolling hills of western Massachusetts, the Tanglewood concerts have delighted audiences for years.

It all began in 1937 during the tenure of the legendary music director, Serge Koussevitzky. Soon after the concert series was established, this champion of learning fulfilled a lifelong ambition. It was Koussevitzky's dream that in the breathtaking surroundings of the Berkshire Hills, young musicians might gather from all parts of the country and abroad to study music—to abandon all other concerns and activities for one entire summer of intense music-making.

Thus began the Tanglewood Music Center, recognized as the preeminent musical academy in the United States, if not the world. Countless "alumni" have gone on to achieve worldwide eminence—among them, the late Leonard Bernstein, Phyllis Curtin, Zubin Mehta, Leontyne Price, and the Boston Symphony Orchestra's current music director, Seiji Ozawa.

In 1966, the Dean of the Boston University School for the Arts and Erich Leinsdorf, who was then Music Director of the Boston Symphony Orchestra, together devised a program giving high school musicians many of the same benefits enjoyed by the older students at the Tanglewood Music Center. The new program became known as the Boston University Tanglewood Institute.

Today, the Boston University Tanglewood Institute is known throughout the country for musical quality, enthusiasm, and commitment. Here young people devote themselves for one or two months to a musical experience without parallel, under the guidance of the most dedicated, established professional musicians, and in the constant presence of one of the great symphony orchestras of the world.

Boston University Tanglewood Institute

For any student of high school or college age who is willing to be challenged by the highest standards, the Boston University Tanglewood Institute represents an opportunity that may rightly be called unique. For Tanglewood is a magic blend—of the formal and informal, of joy and hard work. Nobody who attends a summer at Tanglewood remains untouched by the experience.

The Boston University Tanglewood Institute programs are divided into two main categories: the Young Artists Programs for high school students (ages fifteen through eighteen), and the Institute Seminars (for students fifteen years and older).

There are four Young Artists Programs:
– Young Artists Instrumental Program
– Young Artists Piano Program
– Young Artists Vocal Program
– Young Artists Composition Program

There are seven Institute Seminars:
– Clarinet Seminar
– Empire Brass Seminar
– Flute Seminar
– Harp Seminar
– Applied Music Study/Listening and Analysis Seminar
– Saxophone Seminar
– Adult Music Seminar

Full details about each of these programs and seminars can be found on the following pages. Brief biographies of the Institute's outstanding faculty are listed at the back of this catalogue.

Students enrolled in the Boston University Tanglewood Institute receive access to every performance at Tanglewood. In addition to Festival concerts each weekend, students attend

Groton Place, a turn-of-the-century mansion, serves as the nerve center of the West Street Campus.

performances throughout the week. Together with the chamber music concerts, vocal recitals, and student performances, there may be as many as fifteen concerts presented at Tanglewood every week of the summer.

Not only can students attend the concerts of the Boston Symphony Orchestra, they are also allowed to attend closed rehearsals. Available exclusively to Tanglewood students, these closed rehearsals provide the rare opportunity to experience first-hand the work of conductors like Ozawa, Williams, Norrington, Dutoit, and Slatkin.

The facilities at Tanglewood are impressive. In addition to the 5,000-seat Koussevitsky Music Shed, the grounds also include a 1,200-seat Theatre–Concert Hall, a 300-seat Chamber Music Hall, numerous barns, rehearsal studios, and classrooms. Additional rehearsal and practice space is provided on the student campus. The Tanglewood library has listening facilities as well as thousands of albums and scores. More than a hundred new pianos for use by students and resident artists are generously provided by the Baldwin Piano & Organ Company every year.

It is impossible to list the large number of dedicated and charismatic people with whom Tanglewood Institute students come in contact during the summer—orchestra members who share a meal with students at the outdoor cafeteria, the distinguished conductor who attends every student performance, the cellist of one of the world's great string quartets who coaches chamber music. These and other experiences—the impromptu sight-reading sessions on the lawn, the sudden thunderstorms, the finding of the hidden path to the lakeside beach—these can only be related by someone who has been there. Or they can be experienced in person—at the Boston University Tanglewood Institute.

Larry Rachleff conducts the Young Artists Orchestra in performance in the Koussevitzky Music Shed at Tanglewood.

Contents

The Application Form for 1992 is found in the middle of this booklet.

Young Artists Programs

Young Artists Instrumental Program (Young Artists Orchestra) / 2
Young Artists Piano Program (including Chamber Music Pianists) / 4
Young Artists Vocal Program (Young Artists Chorus) / 5
Young Artists Composition Program / 8

Institute Seminars

Empire Brass Seminar / 9
Flute Seminar / 10
Harp Seminar / 11
Clarinet Seminar / 12
Saxophone Seminar / 13
Applied Music Study/Listening and Analysis Seminar / 14
Adult Music Seminar / 16

General Information

Application Instructions / 18
Audition Instructions / 19
  Instrumentalists
  Vocalists
  Composers
  In-Person Auditions / 20
  Taped Auditions for All Programs / 20
1992 Audition Centers and Schedule / 21
Financial Information and Fee Schedule / 27
Private Lessons / 28
Scholarship Information / 29
Registration / 29
Refunds / 30
Housing / 31
Transportation to Tanglewood / 33
Visitors to Tanglewood / 33
Map / 34
Faculty Biographies / 35
Administrator Biographies / 39
Tanglewood Music Center / 40
Boston University School of Music / 41

Along with the millions of people around the world we grieve the loss of Leonard Bernstein. Mr. Bernstein was always our very most exciting and inspiring guest at the Boston University Tanglewood Institute. He rehearsed and conducted our orchestra time and again bringing his unparalleled knowledge, imagination, and vitality to our students. His great delight in engaging the emerging skills of the young artists in the service of music was completely contagious. The standards always grew prodigiously, moving onto new levels of understanding and performance. None of us can possibly forget those unique experiences. We will do our utmost to keep Leonard Bernstein's vitality and endless musical love and curiosity in our work at the Boston University Tanglewood Institute.

Phyllis Curtin

Young Artists Instrumental Program

(Young Artists Orchestra)

(ages fifteen through eighteen only)

June 28–August 23, 1992

Eight-Week Program

The Young Artists Instrumental Program, also known as the Young Artists Orchestra, is a full-time, in-depth music program. It involves an intensive study of the instrumental literature, and offers the unique opportunity to rehearse and present public performances of chamber music and orchestral works under the direction and guidance of a wide range of coaches and conductors—from young, enthusiastic newcomers to world-renowned artists such as Joseph Silverstein, Eugene Lehner, and Leon Fleisher.

Daily rehearsals of the orchestra are intense and exhilarating. A wide variety of repertoire is studied and prepared, and each program is presented by the Young Artists Orchestra in a public concert on the Tanglewood grounds.

Orchestral discipline, tuning techniques, questions of balance and texture, interpretation and historical background, difficulties of notation, rhythmic problems—all are addressed both in the context of the full orchestra and in separate sectional rehearsals. Within each section students take part in a system of rotation so that the competitiveness that is sometimes a part of young orchestras has no place here. The emphasis is on a combined striving for musical excellence. In rehearsals students can also learn as much about other instruments and their techniques as about their own—a vital prerequisite for the fully educated musician.

An equally important educational experience is chamber music. Many hours are devoted to work in small ensembles, and every student is assigned to a chamber group for the practice, preparation, and public presentation of various works for different combinations of instruments. These groups are varied and changed, so that each student can gain the maximum amount of experience possible. Each of the chamber groups works under the close guidance of an individual coach drawn from the Tanglewood faculty.

An optional component of the instrumental program is private instruction given by faculty from the Boston University School of Music, which includes many members of the Boston Symphony Orchestra. Optional historical performance practice classes are also offered.

The overall schedule is rigorous, but students are expected to make time for private practice to maintain the highest standards of performance on their instrument.

All of these activities take place in the immediate context of the Tanglewood summer music festival, so that the young instrumentalist hears and sees every day the inspiring model of one of the world's great symphony orchestras. Members of the Young Artists Instrumental Program are privileged to attend the private rehearsals of the Boston Symphony Orchestra, which are closed to the general public, where they will witness the preparation of

the finest works of the orchestral literature. They are thus able to observe, from the distance of a few feet, the great conductors and the musicians at work.

Chamber music too is a constant part of the Tanglewood music festival, and members of the Instrumental Program are able to attend the large number of chamber recitals given at Tanglewood every summer.

The students in this program are provided with a pass that entitles them to attend all the concerts of the Tanglewood summer music festival *free of charge*.

The schedule is a demanding one, but it is also challenging, fulfilling, and exhilarating. Somehow the students also find time for occasional dips in the lake, hikes in the woods, and games of volleyball and soccer after dinner. But the emphasis is on music, and making music. And young instrumentalists who attend the Boston University Tanglewood Institute—whether they have in mind to become professional musicians, or intend to perfect their musicianship for their own deeper pleasure—find at Tanglewood an experience they never forget.

Seiji Ozawa conducts the Young Artists Orchestra in rehearsal.

Works performed by the Young Artists Orchestra during the 1991 season:

Beethoven	Symphony No. 8
Bernstein	Chichester Psalms
Bernstein	*Candide* Overture
Dvořák	Symphony No. 6
Getty	Three Waltzes
Hindemith	*Symphonic Metamorphosis*
Mozart	Piano Concerto No. 16, K. 451
Prokofiev	Sinfonia Concertante
Rimsky-Korsakov	*Russian Easter* Overture
Stravinsky	*Firebird Suite* (1919)
Tchaikovsky	Symphony No. 6 *(Pathétique)*

The Boston University School of Music accepts satisfactory performance in the Young Artists Instrumental Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

Young Artists Piano Program

Maria Clodes Jaguaribe, Director

(ages fifteen through eighteen only)

Session I:
June 28–July 25, 1992

Session II:
July 26–August 23, 1992

Two Four-Week Programs or One Eight-Week Program

The Young Artists Piano Program offers high school pianists private lessons, master classes, and chamber music opportunities. Private lessons, taught by Maria Clodes Jaguaribe, enhance individual development through the study of technique, tonal quality, and repertoire.

Master classes are presented frequently throughout the week and provide a congenial atmosphere in which students perform for their peers. Works are discussed by students and faculty with reference to musical ideas, historical context, and sense of style. Students are also coached on performance behavior, with emphasis on relaxation at the keyboard when performing. Additional master classes are conducted by guest artists who have included such figures as Anthony di Bonaventura, Gilbert Kalish, Leon Fleisher, André-Michel Schub, and Emanuel Ax. Special classes are devoted to those interested in works for four hands as well as the concerto repertoire.

At the end of each four-week session, students are encouraged to perform at "in-house" recitals. Throughout the summer pianists often collaborate with other instrumentalists enrolled at the Institute in informal chamber-music making.

The Boston University School of Music accepts satisfactory performance in the Young Artists Piano Program as fulfilling *three* elective credits (for each four-week program) toward an undergraduate degree at Boston University.

Larry Rachleff conducts the Young Artists Orchestra in performance with pianist Maria Clodes Jaguaribe.

Leon Fleisher, Artistic Director of the Tanglewood Music Center, works with a student in a master class.

Chamber Music Pianists

Each year, several advanced students are accepted as collaborative pianists in the Young Artists Instrumental Program. The student's time is spent in the practice of instrumental accompaniment and chamber music for study and public performance.

Young Artists Vocal Program

Joan Heller, Director

(ages fifteen through eighteen only)

June 28–August 23, 1992

Eight-Week Program

Seiji Ozawa prepares the Young Artists Chorus for a performance with the Boston Symphony Orchestra.

The Young Artists Vocal Program is designed to nurture young singers and to give them special opportunities to encourage their development, especially if they envision the possibility of a professional music career. The program stresses broad musical training as well as specific vocal techniques.

The Boston University Tanglewood Institute understands that young voices need special care and attention. Ms. Heller teaches daily voice classes in the training, care, and development of the young voice. Each student receives one half-hour private lesson per week from a carefully selected and trained staff teacher. Frequent master classes are taught by musical experts who have extensive experience with young singers. In past summers Mark Aliapoulios, Richard Cassilly, Bill Crofut, Phyllis Curtin, Phyllis Hoffman, Will Graham, and Bobby McFerrin have been guest teachers.

Each student sings in the Young Artists Chorus. They rehearse daily in repertoire of an enormous variety of styles and periods, from the great works of the Renaissance to modern choral masterpieces. These rehearsals are scheduled carefully to protect and develop the young singing voice. Chamber ensembles are also formed, providing a diverse musical experience from part-song and madrigals to opera and musical theatre scenes.

There are ample opportunities for performance at the institute. The Young Artists Chorus takes part in many of the public performances on the Tanglewood grounds, including Boston University Tanglewood Institute Chorus/Orchestra concerts, a cappella chorus concerts and on special occasions performances with the Tanglewood Music Center and the Boston Symphony Orchestra. Past summers have included performances with Seiji Ozawa, Oliver Knussen, John Oliver, Michael Tilson Thomas, and Yehudi Wyner. Chamber concerts, vocal recitals, musical and opera scene programs, and master classes provide solo opportunities for every young vocal artist to sing at the Boston University Tanglewood Institute.

Other important components of the program include music theory, sight-singing and ear-training, diction of foreign languages, and body movement classes. These classes are essential in the training of the educated singing musician.

Boston University Tanglewood Institute is located in the heart of one of the great music festivals of the world, the Tanglewood Music Festival. Students experience firsthand the foremost practitioners of the art. Resident at Tanglewood every summer is Phyllis Curtin, the famous American soprano, voice teacher, and faculty member of Boston University's School for the Arts. Students in the Young Artists Vocal Program will be able to visit the Phyllis Curtin Seminar for Singers and to attend the concerts given by members of that seminar and the vocal Fellows of the Tanglewood Music Center. In addition, students are provided

with concert passes so that they may hear the formal orchestral and choral concerts of the Boston Symphony Orchestra, often featuring world-renowned singers, *entirely free of charge.* It has often happened in the past that some of these visiting artists will come to rehearsals, give demonstrations, and open forums with students of the Young Artists Vocal Program. Last summer Leonard Slatkin and Bobby McFerrin visited the Young Artists Chorus rehearsals singing, conducting, talking, and inspiring these young singers.

The Boston University School of Music accepts satisfactory performance in the Young Artists Vocal Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

Phyllis Curtin gives a vocal master class.

Visiting artist Bobby McFerrin works with the aspiring singers of the Young Artists Vocal Program.

One of the aspects of the Young Artists Vocal Program involves various musical productions.

Young Artists Composition Program

(ages fifteen through eighteen only)

June 28–August 23, 1992

Eight-Week Program

Ever since Leonard Bernstein was a student of composer Aaron Copland during the first historic season of the Tanglewood Music Center, Tanglewood has been a thriving center for young composers.

The Young Artists Composition Program offers a truly unique opportunity for high school age students to immerse themselves in their craft. Students receive weekly private lessons, classes in musicianship and theory, lectures on notation, calligraphy, conducting, orchestration, and trends in the world of contemporary music. Many students who have enrolled in this program have gone on to win composition prizes, including the BMI Award, and regularly gain admission to major universities and conservatories to continue their study of composition.

Students are exposed to a wide variety of activities, including lectures by major figures in the field of composition. In recent years, guests have included Lukas Foss, Gunther Schuller, Leon Kirchner, Hans Werner Henze, John Harbison, Oliver Knussen, and George Perle.

Conductor Zuohuang Chen discusses with composer Gordon Getty certain aspects of his music.

There is close interplay among the composers, instrumentalists, and vocalists of the Young Artists programs who participate twice weekly in readings of composers' works in progress. Selected student works are performed at Tanglewood and at Institute "in-house" concerts. In addition, plans are under way with the *Boston Ballet, Jacobs Pillow,* and the *Carlisle Project* for a chorcographer/composer collaboration, drawing from students who have participated in the Young Artists Composition Program to explore the process of collaborating with young choreographers to create and perform new ballet works.

Composers have access to many of the activities of the Tanglewood Music Center's Fellowship Program, designed for composers of college and postgraduate age. Each year, Tanglewood is the site of the Festival of Contemporary Music, a week-long series of concerts dedicated entirely to new music. By observing the Festival's rehearsals and concerts, students gain valuable insight into the role of the composer in preparing one's work for performance. In the process, students are exposed to a broad range of new music for soloist, chamber ensemble, and orchestra, performed by members of the Boston Symphony Orchestra and Tanglewood Music Center.

The Young Artists Composition Program is designed to treat the high-school composer with the same respect and expectations for accomplishment usually found only in college-level composition work. The atmosphere is noncompetitive but intensely committed to the development of emerging talent.

The Boston University School of Music accepts satisfactory performance in the Young Artists Composition Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

Empire Brass Seminar

(ages fifteen and older)

Session I:
June 28–July 25, 1992

Session II:
July 26–August 23, 1992

Two Four-Week Seminars or One Eight-Week Seminar

The Empire Brass Seminar is designed for accomplished brass players, high school age and older, seeking participation in an intensive chamber music program. The seminar stresses an advanced level of technical proficiency and musicianship, achieved through a rigorous program of rehearsals, lectures, master classes, and performances. Included in the program are: coaching of individual quintets by members of the Empire Brass, seminar faculty, and visiting faculty; participation in large brass ensemble; weekly performance classes; daily open rehearsals by the Empire Brass; and regular lectures and master classes by the Empire Brass, members of the Boston Symphony, and other brass specialists.

A typical day includes two to four hours of quintet rehearsal and coaching, and two hours of open rehearsals or master classes in the afternoon. Large ensemble rehearsals, lectures, and master classes are regularly scheduled throughout the week.

Each student quintet participates in a weekly performance class, which is videotaped so students might see and hear their work, and discuss it with faculty.

The Empire Brass have always considered teaching an important extension of their performing activities. They have given master classes and clinics across the United States, in Europe, in the Soviet Union, and in Japan. Through their vast experience they are able to assist students in improving the fundamentals of brass playing with classes on breathing, ear training, rhythm, and musicality. Students also develop outstanding chamber music concepts—intonation, balance, group rhythm, and good rehearsal techniques—through quintet coaching and Empire Brass open rehearsals. The seminar experience benefits not only the students' chamber-music playing, but also improves general playing techniques through intensive practice and performance.

The Boston University School of Music accepts satisfactory performance in the Empire Brass Seminar as fulfilling *three* elective credits (for each four-week seminar) toward an undergraduate degree at Boston University.

Students of Empire Brass Seminar perform for Tanglewood's Gala Weekend.

Empire Brass: Rolf Smedvig and Jeffrey Curnow, trumpets; Eric Ruske, french horn; Scott A. Hartman, trombone; J. Samuel Pilafian, tuba.

Flute Seminar

Doriot Anthony Dwyer, Director

Leone Buyse, Assistant Director

(ages fifteen and older)

June 28–July 25, 1992

Four-Week Seminar

(Photograph by Martin Reichenthal)

Doriot Anthony Dwyer, flutist.

Designed for artist students, the Flute Seminar addresses a broad range of topics related to flute performance. Under the direction of the Boston Symphony Orchestra's former principal flutist, Doriot Anthony Dwyer, and the Orchestra's assistant principal flutist, Leone Buyse, participants receive individualized attention through regularly scheduled master classes and coaching sessions.

A typical week will include up to twenty hours of master classes. The areas of study include: tone production, intonation, performance practice, and specific flute techniques. The Anderson Études (op. 15) are studied not only for their technical aspects, but also to examine the relationship that exists between specific études and orchestral excerpts and solo works for flute. In addition, emphasis is placed on the study and interpretation of the standard flute literature and important orchestral repertoire. Participants are expected to spend several hours daily in private practice in preparation for master classes.

Students will of course have the opportunity to hear the BSO in performance almost every day during the festival, and to experience the rehearsal and performance of the very works analyzed in class.

The Boston University School of Music accepts satisfactory performance in the Flute Seminar as fulfilling *three* elective credits toward an undergraduate degree at Boston University.

Doriot Anthony Dwyer and Leone Buyse applaud with students in the Flute Seminar after a master class performance.

Harp Seminar

Lucile Lawrence, Director

(ages fifteen and older)

June 28–August 9, 1992

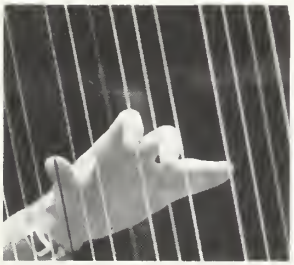
Six-Week Seminar

The Harp Seminar provides serious students with the enviable opportunity of being totally immersed in the study of the instrument for six weeks. Under the tutelage of Lucile Lawrence, long considered a dominant force in the harp world, students receive one-hour lessons twice a week. The lessons stress technique and the interpretation and performance practice of the standard harp repertoire and important orchestral excerpts. Master classes are given regularly throughout the session by Ms. Lawrence and guest artists. Students also are coached in preparation for future auditions and competitions.

Great care is taken to provide as much practice time as is needed for each student to keep pace with this rigorous program. Given the personal dedication necessary for this program, applying students should be self-motivated and committed to the study of harp.

Students are encouraged to take full advantage of the many concerts and rehearsal opportunities available at Tanglewood to complement one's own training in harp.

The Boston University School of Music accepts satisfactory performance in the Harp Seminar as fulfilling *three* elective credits toward an undergraduate degree at Boston University.



Young Artists Orchestra Harpist

Each year a harpist is chosen from the Harp Seminar to participate in the Young Artists Orchestra. This challenging schedule requires rehearsals and performances at Tanglewood with the orchestra while participating in the Harp Seminar.

Lucile Lawrence with Harp Seminar students.

Clarinet Seminar

Ethan Sloane, Director

(ages fifteen and older)

July 26–August 9, 1992

Two Week Seminar

The Clarinet Seminar offers an extensive workshop for developing and advanced players. In a collaborative, congenial, yet challenging atmosphere, with the emphasis on individual, personal attention, participants explore clarinet techniques, repertoire, and stylistic considerations. The program is directed by Dr. Ethan Sloane, a distinguished clarinetist and pedagogue who has performed and held seminars throughout North America.

A typical week will include up to twenty hours of master classes and coaching. Mornings will be devoted to coaching sessions addressing a broad range of topics related to clarinet performance, including tone production, articulation, intonation, reed adjustment, practice techniques, and other specific technical and musical issues.

Afternoon master classes will focus on the diverse solo and chamber music literature for the clarinet, as well as on orchestral repertoire, and customarily include appearances by guest artists. In addition, particular attention will be given to preparation for auditions and competitions at all levels.

The Boston University School of Music accepts satisfactory performance in the Clarinet Seminar as fulfilling *two* elective credits toward an undergraduate degree at Boston University.

Guest lecturer Harold Wright inspires a Clarinet Seminar student.

Clarinet Seminar director Ethan Sloane makes a point during a class.

Saxophone Seminar

Kenneth Radnofsky, Director

(ages fifteen and older)

August 9–23, 1992

Two-Week Seminar

Those enrolled in the Saxophone Seminar will be involved in a daily schedule of master classes, ensemble playing, private lessons, and special topic sessions which deal, in depth, with such matters as vibrato, articulation, intonation, approaches to technical development, altissimo range, repertoire development, practice techniques, and career possibilities for saxophonists.

Time will be provided for individual practice, and the emphasis throughout the Seminar will be on the development of the individual. This is a study program with no public performances scheduled at Tanglewood.

The Boston University School of Music accepts satisfactory performance in the Saxophone Seminar as fulfilling *two* elective credits toward an undergraduate degree at Boston University.

Applied Music Study/Listening and Analysis Seminar

Jeremy Yudkin, Director

(ages fifteen and older)

Session I:
June 28–July 25, 1992

Session II:
July 26–August 23, 1992

Two Four-Week Seminars

The Applied Music Study/Listening and Analysis Seminar is a special program that combines two central aspects of the musical experience: performance and educated listening. Eligible for this program are students fifteen or older, especially those in high school or college who do not wish to enroll in the public performance activities of the other Institute programs, but who are interested in developing their musical skills in the context of the vibrant atmosphere of the Tanglewood Music Festival.

The Applied Music Study part of the program is designed for those who wish to spend a concentrated portion of their time devoted to intense private practice and the improvement of their own musical skills. Participants receive private lessons every week with faculty from the Boston Symphony Orchestra and the Boston University School of Music. They attend master classes, as well as rehearsals and concerts of the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, and other groups performing during the summer. Students are given ample opportunity for private practice, and are expected to have the self-motivation that is required for concentrated individual work.

Every afternoon they attend the Listening and Analysis Seminar, in which they study the broadest possible range of musical compositions, with special emphasis upon those works being performed by the Boston Symphony Orchestra and the other ensembles during the Tanglewood Festival. Within the group small chamber-music ensembles are formed, and the opportunity for performance is provided at an informal concert given once each week.

Jeremy Yudkin, Director of the Listening and Analysis Seminar, in an animated discussion during a class.

In the Listening and Analysis Seminar, students concentrate upon the listening experience, with careful emphasis upon the historical context, theoretical background, form, function, genre, and emotional impact of the works under review. Particular attention is given to questions of performance and interpretation, for in no other study situation are students so close to the actual preparation of a performance as at Tanglewood. Members of the Applied Music Study/Listening and Analysis Seminar have the special privilege of attending the private rehearsals of the Boston Symphony Orchestra, which are closed to the public, in order to view first-hand the various stages of preparation and rehearsal that lead up to each concert. Questions of tempo, balance, instrumentation, performing forces, articulation, historical style – all of these are reviewed in detail and discussed in class both before and after each performance.

Each week guest lectures are arranged that cover the most fascinating aspects of music and music-making: "What Does a Concertmaster Do?" "Financing an Orchestra," "Program

Students in the Listening and Analysis Seminar attend a closed rehearsal of the Boston Symphony Orchestra.

Notes—Why Bother?" "Getting a Job as a Musician," "My Life as a Conductor"—these are some of the topics that have been presented in previous guest lectures by some of the most notable personalities on the modern musical scene.

This program is deliberately designed to accommodate students of the most widely divergent backgrounds, and has been found to be highly rewarding by high-school and college-age students, interested adults, music teachers, composers, and professional and amateur musicians of all ages. Individual projects are developed to challenge every student at their own level. This diversity is easily and comfortably absorbed within the context of a small and hospitable study group.

The students in this program are provided with a pass which entitles them to attend all the concerts of the Tanglewood Summer Music Festival *free of charge*.

While this is a joint program, stressing the interdependence between performance and educated listening, students who do not wish to enroll for Applied Music Study may enroll in the Listening and Analysis Seminar alone. Students may *not* enroll in the Applied Music Study portion of this program alone.

Adult Music Seminar

Jeremy Yudkin, Director

(for adults)

Session I:
July 5–12, 1992

Session II:
July 19–26, 1992

Four One-Week Seminars

Session III:
August 2–9, 1992

Session IV:
August 16–23, 1992

Phyllis Curtin speaks to an Adult Music Seminar class.

The Adult Music Seminar, a class first held in 1989, is designed specifically for adults who are interested in music but are not experts in the field. Each session of the seminar meets one week during the summer in the midst of one of the most exciting music festivals in the world. All activities take place on the Tanglewood grounds; class size is limited to about thirty people to ensure individual attention. Compositions studied include those performed by the Boston Symphony Orchestra during the festival, so that seminar members may become familiar with them and understand them in depth. A special feature of the Adult Music Seminar is the opportunity to hear the BSO in rehearsal and to observe firsthand performances actually taking place.

In addition to the Boston Symphony Orchestra, there are two student orchestras of the highest caliber and various other Tanglewood Music Center ensembles that can be observed in rehearsal and performance. Seminar members have the privilege of attending the wealth of chamber music concerts, vocal recitals, conducting classes, composition seminars, and all other activities that make up what has been called the "hidden Tanglewood."

A typical day in the Adult Music Seminar will include attendance at rehearsals in the morning, class meetings in the afternoon, and a concert performance in the evening. Seminar students receive a Tanglewood Music Center student card which entitles them to free attendance at all Tanglewood activities during the week of their class (except for Popular Artists Series concerts).

Comments on the course by participants in previous Music Seminars include: "unique and fascinating," "an experience I will treasure for a lifetime," "the fulfillment of a dream," and "we were drowning in music and we loved it!"

The Adult Music Seminar is led by Jeremy Yudkin. Dr. Yudkin is a professor of music in the School for the Arts at Boston University. He combines professional expertise and depth of knowledge with a passionate interest in adult education. He has taught for many years both at the university level and in community music schools. The author of several books on various aspects of the history of music, he is the program annotator for the Guarneri String Quartet.

NOTE: For an application to the Adult Music Seminar, contact the Tanglewood Institute office. Class size is limited.

Leonard Slatkin conducts the Young Artists Orchestra in rehearsal.

Application Instructions

Note: The Adult Music Seminar has a separate application form. Please contact the Tanglewood Institute office if you wish to apply for this seminar; no audition is required.

To be considered for admission you must (1) submit your application and fee payable to Boston University Tanglewood Institute and (2) audition in person or by tape.

Application fee: The application fee is $40.
Deadlines: March 16, 1992 is the application deadline for priority admission. Applications received after March 16, 1992, will be reviewed and considered if space is available.

Please refer to the application form regarding the following:

Items 1 – 9: Please print or type the information requested. Do not leave any lines blank without explanation.

Item 10: Please fill out, completely, the Scholarship Application on reverse side of the form if you are applying for scholarship. *No Scholarship Application will be complete without a copy of Federal Tax Form 1040.* This form may be from 1990 or 1991.

Item 11: Enter the program and/or seminar for which you are applying. You may apply for more than one program; only one application fee is required. NOTE: Because of space limitations, students applying as eight-week pianists or Empire Brass seminarians are strongly encouraged to select a 4-week session as a secondary option.

Item 12: Indicate your primary instrument or voice part. If you play a second instrument (or if you are an instrumentalist who sings) we would like to know of your ability. Please indicate if you are interested in doubling on this secondary instrument.

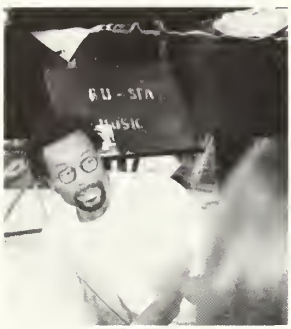
Items 13 and 14: Be sure to indicate whether you will audition in person or by tape. Audition instructions (including those for tape) can be found on pages 19 and 20. Refer to the Audition Schedule and make an appointment for your audition. If you are submitting a taped audition, you may mail your application either with the tape or cross-refereneed separately. Mail both application and tape to:

Mr. Thomas L. Vignieri
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, MA 02215

Items 15, 16 and 17: Provide necessary information as applicable.

Item 18: Please obtain requested endorsements. Letters of recommendation from your private teacher or others will be welcomed. Also, you may attach to your application your own personal statement, if you wish to do so. This statement could summarize your musical experience and describe your objectives in attending the Boston University Tanglewood Institute. In addition, you may send copies of printed programs in which you performed recently. *COMPOSITION APPLICANTS:* You must send three (3) representative scores of your work.

No application will be complete without all endorsements, or without the applicant's signature at the bottom of the application.



Bobby McFerrin listens to students' input during his master class.

Audition Instructions

Note: No audition is necessary when applying *only* for the Listening and Analysis Seminar.

Applicants should choose pieces that demonstrate technical and musical abilities in both (1) slow, sustained melodic lines that indicate quality of tone, phrasing, and intonation, and (2) brisk tempi that indicate technical fluency and articulation.

Instrumentalists

1. Winds and Brass
   Your audition must include at least three solo works, one of which should be an étude or study written expressly for your instrument. In addition, you should include solo passages from the orchestral repertoire for your instrument.
2. Strings and Harp
   Your audition must include at least three solo works, one of which must be a complete sonata movement from the Baroque, Classical, Romantic, or Contemporary era. In addition, you should include solo passages from the orchestral repertoire for your instrument.
3. Percussion
   Your audition must demonstrate proficiency on timpani, snare drum, and a mallet instrument—either marimba, vibraphone, or xylophone. *Note: percussion instruments are not available at all audition sites. Please call to check availability.*
4. Pianists
   Your audition must include four solo works representative of the Baroque, Classical, Romantic, and Contemporary eras.

"Tanglewood helped me to mature immensely in my knowledge and appreciation of music. The instruction was superb."
Molly Pont, violin
Mesa, Arizona

Those instrumentalists who audition in person will be asked to sight-read. All instrumental auditions must be played *without* accompaniment.

Vocalists

Your audition must demonstrate good diction, accurate pitch, pleasing tone quality, some knowledge of breath control, and a concept of phrasing. Two solo songs (not "pop" tunes, jazz, or rock) will best show these capabilities, but folk songs sung well are acceptable. You must provide your own accompanist.

Composers

Composition applicants are not required to audition on an instrument. Three representative scores of your work should be submitted in lieu of an audition.

In-Person Auditions

Call the appropriate contact person shown on the Audition Schedule pages. If you have questions, contact:
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215
Telephone: 617/353-3386
(Monday–Friday, 9–5 Eastern Time)

Taped Auditions for All Programs

Follow the instruetions on page 19 for the program to which you are applying. Please use cassette tape; *no reel-to-reel tape will be accepted.* The tape should be of the best fidelity and carefully recorded.

Begin the tape by announcing "My name is _____. I am applying for the _____ Program of Boston University Tanglewood Institute. Today's date is _____. For my audition I will perform _____." Please identify each composition by title and composer.

Tapes will not be returned to applicants. Obtain an extra copy if you wish to keep one.

Label your tape: Tanglewood Tape Audition for
_____ Program
Your name and return address
Your instrument or voice type

Wrap your tape or plaee it in a container. Enter the same labeling information, "Tanglewood Tape Audition for _____" and your name and return address, on the outside of your package.

Mail to: Mr. Thomas L. Vignieri, Managing Director
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massaehusetts 02215

You may mail your applieation form with the tape, or you may submit your application in advanee. Both must be received at the above address no later than March 16, 1992, for priority admission.

Scholarship Application

Complete all sections if you are applying for a scholarship. Failure to answer any portion and/or to provide necessary signatures will disqualify the Applicant from consideration. *All information will be kept in strictest confidence.*

To be completed by applicant.

_____
Name (please print)

1. Employment earnings:

$_____ $_____ _____
earnings this year earnings last year nature of employment

2. Did you pay Federal Income Tax last year? _____ Yes _____ No

$_____
amount of Federal Tax

3. Financial resources for the coming summer:

$_____ $_____ _____
cash on hand assistance from family other financial assistance

4. Have you been the recipient of any scholarship, award, or stipend from any country, state, organization, or individual? _____Yes _____ No

If so, give title of award, period covered, donor, and amount. _____

_____

5. Are you the recipient of any funds (gift, grant, award, or scholarship) from any country, state, business, organization or individual *specifically* for attendance at the Boston University Tanglewood Institute during 1992? _____Yes _____ No

If so, give title of award, period covered, donor, and amount. _____

_____

6. Without a scholarship, will you still be able to attend the Boston University Tanglewood Institute? _____Yes _____ No _____ Uncertain
7. a) Did you live in your parent's/guardian's home for more than two months in the past year? _____Yes _____ No
   b) Are you listed as a tax exemption on your parent's/guardian's Federal Income Tax return? _____Yes _____ No

To be completed by parent/guardian.

_____
name of father/guardian

_____ ( )
street address city state zip telephone number

_____ ( )
name/address of employer telephone number

_____
name of mother/guardian

_____ ( )
street address city state zip telephone number

_____ ( )
name and address of employer telephone number

9. Dependents, excluding applicant. Include age, relationship, and note degree of dependency (full or partial). _____

_____

10.	Mother/Guardian	Father/Guardian
Value of real estate	$_____	$_____
Savings account	$_____	$_____
Other investments	$_____	$_____
Obligations	$_____	$_____
Business expenses	$_____	$_____
Encumbrances on real estate	$_____	$_____
Loans	$_____	$_____
Taxes	$_____	$_____

Boston University Tanglewood Institute

855 Commonwealth Avenue
Boston, Massachusetts 02215

1992 Season
Application for Admission

Applicant — The following items constitute a completed application and must be received by March 16, 1992, for priority admission consideration —

1. $40 application fee. Please make check or money order payable to Boston University Tanglewood Institute.
2. This form, completed, including all recommendations and signatures.
3. Applicants wishing to be considered for a scholarship must complete the reverse side of this form, and include a copy of the 1990 or 1991 Federal Tax Form 1040.
4. Please attach a recent photo of yourself (optional).
5. Applicants are strongly encouraged to submit application materials at or prior to their in-person audition.

Please print or type

1. Name _____ (last / first / middle / date of birth)

2. Social Security number _____ Sex ___M ___F

3. Temporary address _____ (number and street)
_____ (city / state / zip)
(___) _____ (telephone number)

Valid until _____ (month / day / year)

4. Permanent address _____ (number and street)
_____ (city / state / zip)
(___) _____ (telephone number)

5. To which address should correspondence be sent? _____

_____ Young Artists Piano Program Sessions I and II
_____ Young Artists Vocal Program
_____ Young Artists Composition Program
_____ Clarinet Seminar
_____ Saxophone Seminar
_____ Empire Brass Seminar Session I
_____ Empire Brass Seminar Session II
_____ Empire Brass Seminar Sessions I and II
_____ Flute Seminar
_____ Harp Seminar
_____ Young Artists Orchestra Harpist
_____ Applied Music Study/Listening and Analysis Seminar Session I
_____ Applied Music Study/Listening and Analysis Seminar Session II
_____ Listening and Analysis Seminar Session I
_____ Listening and Analysis Seminar Session II

(For an application for the Adult Music Seminars, please contact the Tanglewood Institute office.)

12. Instrument or voice type _____ Years of study _____

13. Will you audition in person? _____ Yes _____ No, by tape

14. If auditioning in person indicate city. _____
Refer to pages 21–26 in the catalogue.

15. How did you first learn of the Boston University Tanglewood Institute?

Address (if different from above) _____
number and street

_____
city state zip

(____)
_____
telephone number

7. Are you a U.S. citizen? _____ Yes _____ No

   If no, type of visa _____
   Expiration date

8. Present school or position _____

   Grade/Year _____ Expected graduation date _____

   How old will you be on July 1? _____

9. Present music teacher _____

   Address _____
   number and street city state zip

10. If you are applying for a scholarship, please fill out the Scholarship Application on the reverse side of this form.

11. What Program/Seminar(s) are you applying for?
    Please give order of preference if applying for more than one.
    When applying for Piano or Empire Brass Sessions I and II, you are encouraged to select a 4-week session as a secondary option.

    _____ Young Artists Instrumental Program
    _____ Young Artists Piano Program Session I
    _____ Young Artists Piano Program Session II

16. Have you ever attended the Boston University Tanglewood Institute?

    _____

    If so, please indicate program and year. _____

17. If you are graduating from high school and plan to continue your education, what school or college might you be attending?

    _____

18. Endorsements
    Please submit one or two letters of recommendation that state your academic standing and/or musical achievement from your high school principal, headmaster, guidance counselor, private teacher, or music director. If the letters must be sent under separate cover, please indicate here the names and titles of people sending recommendations.

    _____

    _____

If accepted into a program of the Boston University Tanglewood Institute, I agree to participate in all activities, including those scheduled on Saturdays and Sundays. I further agree to abide by all rules and regulations.

_____
signature of applicant date

_____
signature of parent or guardian
(required if applicant is under twenty-one years of age)

insurance, and soon.) _____Yes _____ No

If you answered No to all questions above you may claim yourself financially independent and should substitute your personal information for your parent/guardian information in question 10.

If you answered Yes to one or more of the questions above, you may *not* claim yourself financially independent, and you must have your parent/guardian complete the required financial information.

8. I understand that this application for a scholarship will not be considered until the entire application process has been completed.

_____

applicant's signature date

NOTE: THIS SCHOLARSHIP APPLICATION IS NOT COMPLETE WITHOUT A COPY OF THE 1990 OR 1991 FEDERAL TAX FORM 1040 FROM THE APPLICANT OR THE APPLICANT'S PARENT/GUARDIAN.

_____

signature of parent/guardian date

GENERAL INFORMATION

Note: Auditions are NOT required for students applying to the Adult Music Seminar.

Percussionists: Please check with contact person about availability of equipment at your site.

1992 Audition Centers and Schedule

Arizona

Scottsdale (greater Phoenix area), Thursday, February 13, 2–6 p.m.
Scottsdale Conference Resort, 7700 East McCormick Parkway
For appointment call Ms. Joy Ross (private residence: 602/949-0400) evenings.

Arkansas

Little Rock, Tuesday, March 10, 2:30–5 p.m.
University of Arkansas, Fine Arts Building, 33rd and University
For appointment call Mr. and Mrs. William Braun (private residence: 501/793-9331) before 10 p.m.

California

Idyllwild, Tuesday, February 11, 2–6 p.m.
Idyllwild School of Music and the Arts, 52500 Temecula Road
For appointment call Dick Adams (714/659-2171 ext. 224), days.

Los Angeles, Monday, February 10, noon–5 p.m.
R. D. Colburn School of the Performing Arts, 3131 South Figueroa
For appointment call Mr. and Mrs. Robert Young (private residence: 818/991-3082) between 5 and 10 p.m.

San Francisco, Saturday, February 8, 10 a.m.–6 p.m.
Davies Symphony Hall (enter stage door)
For appointment call Mr. and Mrs. Jay M. Tenenbaum (private residence: 415/851-8608)

Connecticut

Hartford, Saturday, March 7, noon–4 p.m.
Greater Hartford Academy of the Performing Arts,
235 Wethersfield Avenue
For appointment call Ms. Jane Knox (private residence: 203/429-8288) between 6 and 10 p.m.

New Haven, Saturday, February 22, 1–4:30 p.m.
Neighborhood Music School, 100 Audubon Street
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Florida

Sarasota, Saturday, February 22, noon–4 p.m.
Florida West Coast Symphony Center, 709 North Tamiami Trail,
by the Van Wezel Performing Arts Hall
For appointment call Mr. John Ohanian (private residence: 813/924-6130)

Winter Park, Friday, February 21, 3:30–7:30 p.m.
Winter Park High School, 2100 Summerfield Road
For appointment call Letty Lohman (407/849-3200, ext. 2161)

Georgia

Atlanta, Wednesday, February 19, 11 a.m.–4 p.m.
First Presbyterian Church, 1328 Peachtree Street
For appointment call Ms. Jeanne Carere (private residence: 404/396-4825)

Illinois

Winnetka (suburban Chicago), Thursday, March 5, 1–5 p.m.
The Music Center of the North Shore, 300 Green Bay Road
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Kentucky
Louisville, Saturday, March 7, 1–5 p.m.
Youth Performing Arts Center, 1517 South Second Street
For appointment call Mrs. Wanda Johnson (private residence: 502/459-0508) after 6 p.m.

Louisiana
New Orleans, Friday, February 14, 1–6 p.m.
New Orleans Center for the Creative Arts, 6048 Perrier Street
For appointment call Ms. Alberta Basha, New Orleans Center for the Creative Arts (504/899-0055), daily 8–11 a.m. or 1–3 p.m.

Maryland
Baltimore, Monday, February 3, 3:30–8 p.m.
Baltimore School for the Arts, 712 Cathedral Street
For appointment call Mrs. Michael Wentz (private residence: 301/974-0236)

Massachusetts
Boston, Friday, Saturday, and Sunday, March 13, 14, and 15
Boston University School for the Arts, 855 Commonwealth Avenue
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Michigan
Detroit, Friday, February 28, 2–7 p.m
Institute of Music and Dance, 200 E. Kirby
For appointment call Jennifer Hedberg (private residence: 313/651-7591) after 6 p.m.

Interlochen, Sunday, February 16, 1–9 p.m.
Interlochen Arts Academy
For appointment call Elizabeth Bert (616/276-9221 ext. 478) between 9 a.m. and 4:30 p.m.

The Empire Brass perform for the Young Artists Orchestra's opening concert.

Minnesota
Minneapolis, Saturday, March 7, 1–5 p.m.
MacPhail Center for the Arts, 1128 LaSalle Avenue
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

New Jersey
Summit, Tuesday, February 25, 1–9 p.m.
United Methodist Church, Deforest at Kent Place Boulevard
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

New Mexico
Albuquerque, Friday, February 14, 1–5 p.m.
Sandia High School, 7801 Candelaria Street, N.E.
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

New York
Albany, Saturday, February 29, 10 a.m.–5 p.m.
SUNY, Albany Performing Arts Center
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Buffalo, Tuesday, March 3, 3–6 p.m.
SUNY, 222 Baird Hall, Amherst Campus
For appointment call Mr. and Mrs. Joseph Calabrese (private residence: 716/632-2718) between 7 and 10 p.m.

New York City, Saturday and Sunday, February 22 and 23, 9 a.m.–8 p.m.
Carnegie Hall, Suite 852 (studio of Emilia Del Terzo),
154 West Fifty-seventh Street
For appointment call Ms. Barbara Feigin (private residence: 914/939-8100)

Rochester, Monday, March 2, 1–4 p.m.
Hochstein School of Music, Plymouth Avenue
For appointment call Ms. Joanna Bassett (private residence: 716/383-0650, please leave message on machine)

Nevada
Las Vegas, Wednesday, February 12, 12:30–2:30 p.m. and 4:30–9:30 p.m.
University of Nevada Department of Music, Recital Hall.
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

North Carolina
Winston-Salem, Wednesday, February 12, noon–5 p.m.
North Carolina School for the Arts, 200 Waughton Street
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Ohio
Cincinnati, Tuesday, March 3, 2–6 p.m.
School for the Creative and Performing Arts, 1310 Sycamore Street
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Cleveland, Sunday, March 1, 12:30–7:30 p.m.
Cleveland Institute of Music, 11021 East Boulevard
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Continued on page 26

Mr. Ma discusses technique with musicians of the Young Artists Orchestra during a rehearsal of Prokofiev's Sinfonia Concertante.

An informal conversation with students of the Boston University Tanglewood Institute.

One-on-one with Yo-Yo Ma

Cellist Yo-Yo Ma performs with the Young Artists Orchestra under the baton of conductor David Hoose.

Oregon
Portland, Friday, February 7, 1–5 p.m.
Community Music Center, 3350 S. E. Francis Street (one block south of Powell Boulevard)
For appointment call Laura Michelle (private residence: 503/246-6362) before 10 p.m.

Pennsylvania
Philadelphia, Tuesday, February 4, noon–6 p.m.
Federal Reserve Bank, Sixth and Arch Streets
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Pittsburgh, Monday, March 9, 3–6 p.m.
Duquesne University School of Music, Forbes Avenue (Outbound)
For appointment call Ms. Bonnie Hirtz (private residence: 412/885-3962) after 4 p.m.

Texas
Richardson (suburban Dallas), Tuesday, February 4, 6:30–9:30 p.m.
J. J. Pierce High School, 1600 North Coit
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Houston, Monday, February 10, 4–7 p.m.
Denney Theater, High School of the Performing and Visual Arts, 4001 Stanford
For appointment call Mrs. Mary-Lynn Jones (713/522-7811)

San Antonio, Thursday–Saturday, February 6–8
TMEA Convention
For appointment call Janice Filippi (617/353-4241)

Utah
Salt Lake City, Tuesday, February 4, 11 a.m.–3 p.m.
University of Utah Department of Music, Gardner Hall
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Washington, D.C.
Saturday, February 1, 9 a.m.–5 p.m.
University of the District of Columbia, 4200 Connecticut Avenue
For appointment call the Boston University Tanglewood Institute office (617/353-3386)

Washington State
Seattle, Wednesday, February 5, noon–5 p.m.
The Church at 6556 Thirty-fifth Avenue, N.E. (in the University District)
For appointment call Mr. and Mrs. Caviezel (private residence: 206/927-3269) between 5 and 10 p.m.

Wisconsin
Madison, Friday, March 6, 2–5 p.m.
University of Wisconsin School of Music, 1621 Humanities Building
For appointment call Ms. Kathryn Lake, Wisconsin Youth Symphony Orchestras (608/263-3320)

Milwaukee, Wednesday, March 4, 3–7 p.m.
Performing Arts Center, 929 North Water Street
For appointment call Boston University Tanglewood Institute office (617/353-3386)

Financial Information and Fee Schedule

June 28–August 23, 1992

Eight-Week Programs and Seminars (except Young Artists Instrumental Program)

Tuition	$1,600
Residence (including room, breakfast, and dinner daily)	1,730
TMC Registration/Activities Fee	75
TOTAL	**$3,405**

June 28–August 23, 1992

Eight-Week Young Artists Instrumental Program

Tuition	$1,290
Residence (including room, breakfast, and dinner daily)	1,730
TMC Registration/Activities Fee	75
TOTAL	**$3,095**

June 28–August 9, 1992

Six-Week Harp Seminar

Tuition	$1,395
Residence (including room, breakfast, and dinner daily)	1,365
TMC Registration/Activities Fee	75
TOTAL	**$2,835**

Session I: June 28–July 25, 1992
Session II: July 26–August 23, 1992

Four-Week Programs and Seminars

Tuition	$1,180*
Residence (including room, breakfast, and dinner daily)	910
TMC Registration/Activities Fee	50
TOTAL	**$2,140**

July 26–August 9, 1992

August 9–23, 1992

Two-Week Clarinet Seminar
Two-Week Saxophone Seminar

Tuition	$ 555
Residence Hall (including room, breakfast, and dinner daily)	460
TMC Registration/Activities Fee	50
TOTAL	**$1,065**

A nonrefundable deposit of $250 is required upon receipt of notice of acceptance. This deposit is applicable toward tuition and housing fees. Remaining fees are payable in full at registration.

*Tuition for the Listening and Analysis Seminar without Applied Music Study is $865 for a four-week session. All other fees apply.

Optional Private Lessons for Young Artists Instrumental Program

Optional private lessons are available for members of the Young Artists Instrumental Program only (most other programs incorporate private study as part of their curriculum).

Private lessons are offered in groups of three or six one-hour lessons:

Three lessons	$180
Six lessons	360

Instruction is given by members of the Boston Symphony Orchestra and by the faculty from the Boston University School of Music and the Boston University Tanglewood Institute. Cost is *not* included in total program fees listed above.

Note: *Tuition and fees are subject to change by action of the Board of Trustees.*

Adult Music Seminar

Tuition for the Adult Music Seminar is $335 and the TMC Registration/Activities Fee is $50. A $40 nonrefundable deposit is applied toward tuition. Living accommodations are not provided. For an information packet, please contact the Tanglewood Institute Office.

Scholarship Information

Scholarships may be awarded to students applying for admission to any of the programs or seminars of the Boston University Tanglewood Institute. Awards are based upon merit and financial need.

Any student wishing to be considered for a scholarship must complete the Institute Scholarship Application, which requires the submission of the family's Federal Tax Form 1040 for 1990 or 1991, or a form with equivalent financial information. Scholarships will be considered at the same time as the application for admission. The deadline for scholarship applications is March 16, 1992.

The Institute makes every effort to award grants appropriate to each student's need and merit. In addition to funds available through the Institute, each student is urged to inquire about financial assistance granted through other organizations such as school systems, religious and civic organizations, and local corporations and foundations. Such grants have made it possible for a large number of students to enroll at the Institute each year.

Registration

All eight-week, six-week, and Session I four-week programs will have registration at the West Street Campus on Saturday, June 27 or Sunday, June 28. Registration for Session II four-week and the Clarinet Seminar will be Sunday, July 26. Saxophone Seminar will register on Sunday, August 9, at West Street Campus.

Attendance may not begin until all fees have been paid. Make checks and money orders payable to Boston University Tanglewood Institute.

Refunds

The $40 application fee and $250 deposit are not refundable. Should a student be dismissed or expelled, no refund will be given. Should it be necessary for a student to withdraw, refunds will be made after scholarship funds and the $250 deposit are deducted. Refunds for tuition and room/board will be made according to the following schedule:

All eight-week programs, 1992	
Prior to the start of program (before June 28)	100%
During the first week of program (June 28–July 4)	80%
During second week of program (July 5–11)	70%
After second week of program (from July 12)	0%
All six-week programs beginning June 28, 1992	
Prior to start of program (before June 28)	100%
During first week of program (June 28–July 4)	70%
After first week of program (from July 5)	0%
All four-week programs beginning June 28, 1992	
Prior to start of program (before June 28)	100%
During the first week of program (June 28–July 4)	70%
After first week of program (from July 5)	0%
All four-week programs beginning July 26, 1992	
Prior to start of program (before July 26)	100%
During first week of program (July 26–August 1)	70%
After first week of program (from August 2)	0%
Two-week program beginning July 26, 1992	
Prior to start of program (before July 26)	100%
Before Wednesday, July 29	70%
After Wednesday, July 29	0%

The University reserves the right in its sole judgment to make changes of any nature in program, calendar, or academic schedule whenever it is deemed necessary or desirable, including changes in course content, rescheduling of classes with or without extending the academic term, canceling of scheduled classes and other academic activities, and requiring or affording alternatives for scheduled classes or other academic activities, in any such case giving such notice thereof as is reasonably practicable under the circumstances.

Boston University's policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.

"I think that Tanglewood is a wonderful place to learn about music, about people, and mostly about yourself. It is a marvelous experience, one you will never forget."
Renia Piotrowski, violin
Manchester, New Hampshire

Housing

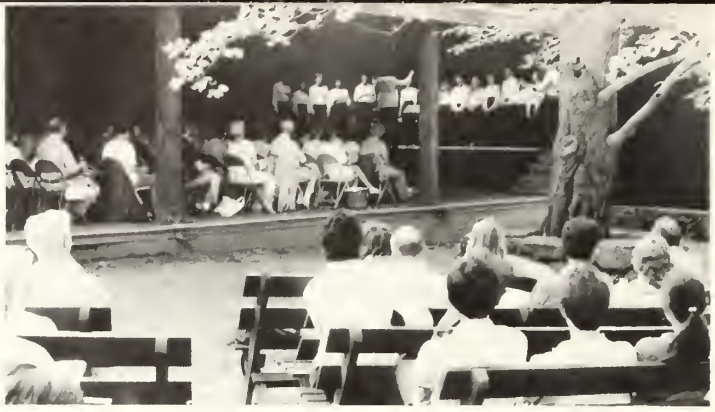
Boston University provides residence facilities on its West Street Campus, known as Groton Place, a turn-of-the-century estate, the former home of Grenville L. Winthrop. The beautiful sixty-four acre campus is located within walking distance of Tanglewood in Lenox, Massachusetts. It contains sprawling lawns, fields, and woodlands, and has recreational facilities for softball, soccer, volleyball, and tennis. Students are housed in dormitory-style buildings and a turn-of-the-century mansion. Most of the rooms are multiple-occupancy. Common rest-room and bath facilities are located on each floor of the residential buildings. Breakfast and dinner are served in a large modern cafeteria. The West Street Campus also includes classroom facilities, practice sheds, and a 300-seat theatre.

Free shuttle bus service is provided for transportation to the Tanglewood grounds.

Students are assigned to a specific residence based on their Tanglewood Institute program, their age, and interests. Students who have not been out of high school for at least one academic year are housed in single sex residences and are required to observe a curfew.

All residences are supervised by the Boston University Tanglewood Institute student life staff. These individuals have either recently earned a degree, or are upperclass or graduate students. They are trained and skilled in peer counseling, community dynamics, and crisis intervention. They ensure that campus life is conducive to the positive change and growth of Boston University Tanglewood Institute students.

A small infirmary, with a registered nurse on duty, will be open during regularly scheduled hours on weekdays. The nurse may be consulted on routine medical problems without charge to the student.



In case of a serious medical condition or emergency, a student will be immediately put under the care of a physician, hospital, and/or ambulance service in the Lenox area. The student or parent/guardian is responsible for all charges. There is no medical insurance available at Tanglewood. It is strongly recommended that students arrange for adequate health insurance coverage; if needed, medical insurance should be purchased from an independent agency prior to the student's arrival at Tanglewood.

Breakfast and dinner are included in the residence fee. Lunch may be purchased on the Tanglewood grounds or in Lenox Center. On the West Street Campus, an a la carte assortment of light lunch items are available Monday through Friday. In addition, vending machines offer soda and candy, and a snack bar facility is open during regular hours. A student may obtain a nutritious lunch for approximately $3 to $4 per day.

Menus for breakfast and dinner are planned, taking into account factors of nutrition and appetite, to appeal to the majority of students. Therefore, special dietary requests cannot be fulfilled on an individual basis. There are no cooking facilities available for student use.

Rules and regulations governing student conduct while enrolled in Boston University Tanglewood Institute programs are given to each student prior to registration at Tanglewood. Infractions of the rules may result in dismissal. If a student is dismissed for violation of the regulations of the Boston University Tanglewood Institute, no refund will be given. It should be understood that Tanglewood is a center for serious students of music. It is not a summer camp. A student's failure to act appropriately can interfere with the work of other students and prevent them from obtaining maximum benefit from the Tanglewood programs.

Attendance

Students are required to remain at Tanglewood through the end of regularly scheduled programs. Those who leave early are subject to the loss of their scholarship and college credit.

Transportation to Tanglewood

By Car

Tanglewood is close to the major cities of New England and New York. Follow the Massachusetts Turnpike to Exit 1 (West Stockbridge) or Exit 2 (Lee–Lenox). Signs mark the route to Tanglewood. The main entrance is 1.4 miles west of the center of Lenox; West Street Campus is just .3 mile west of the monument in Lenox, on State Route 183 (West Street).

By Bus

Lenox and Pittsfield are served by the regularly scheduled buses of Greyhound and New England Trailways from New York City, Albany, and Boston. Service is provided by Bonanza Bus Line from the Port Authority Terminal in New York City and the Greyhound Terminal in Albany.

By Plane

Commercial airline service is available to Albany, Boston, Hartford/Springfield, and New York City with bus connections to Lenox.

By Train

Amtrak travels from Boston to Pittsfield once daily. There is no direct service from New York City to Lenox-Pittsfield. Amtrak does travel from New York to Pittsfield with a change of train at Springfield, Massachusetts. Reservations must be made for both trains.

Visitors to Tanglewood

Parents, relatives, and friends who plan to visit students during the summer should make room accommodations well in advance of their arrival. During most of the Symphony concert weekends it is impossible to obtain a last-minute reservation in the environs of Tanglewood. Excellent information about the Berkshires, including a complete listing of guest rooms, inns, and motels, may be obtained from:
The Berkshires Visitors Bureau
Berkshire Common
Pittsfield, Massachusetts 01201
1-800/BERKSHR
(if calling from NJ, CT, RI, VT, NH, ME, NY [except area code 716], or eastern PA [area codes 717 and 215])
or
413/443-9186
(if calling from any other area).

Neither room reservations nor reservations for concert tickets can be made by Boston University Tanglewood Institute. Tickets for seats in the Music Shed for Boston Symphony Orchestra concerts can be obtained from:
Box Office, Tanglewood
Symphony Hall
Boston, MA 02115
Telephone: 617/266-1492

After June 7, 1992, contact:
Box Office
Tanglewood
Lenox, MA 01240-2498
Telephone: 413/637-1600

Although Tanglewood Institute students are admitted free to all Tanglewood events (except Popular Artists Series concerts), there is a charge for admission to the Boston Symphony Orchestra concerts for the family and guests of students. For all Tanglewood Music Center events including performances by Boston University Tanglewood Institute ensembles, contributions are requested for the Friends of Music at Tanglewood.

Faculty Biographies

Leone Buyse is a teaching associate at the Boston University School of Music and currently acting principal flutist of the Boston Symphony Orchestra. Well known as a recitalist and chamber musician, she performs regularly at such nationally recognized festivals as Chamber Music West and has appeared as soloist with L'Orchestre de la Suisse Romande, the San Francisco Symphony, the Rochester Philharmonic, and the Boston Pops Orchestra, of which she is principal flutist.

Phyllis Curtin is the Dean Emerita of Boston University's School for the Arts, where she is also professor of singing. Miss Curtin has sung professionally in the United States, Western Europe, Israel, Australia, and New Zealand, and was a leading soprano for the New York City Opera, the Metropolitan Opera, the Vienna Staatsoper, La Scala, and the Teatro Colon. Since 1963 Miss Curtin has been Artist-in-Residence at Tanglewood. She has conducted master classes at a number of universities, including the Central Conservatory in Beijing, and the Moscow State Conservatory in Russia. She was coordinator of the Voice Department and Opera at the Yale School of Music and master of Yale's Branford College before coming to Boston University. She holds a presidential appointment to the National Council on the Arts.

Doriot Anthony Dwyer is adjunct professor of music at the Boston University School of Music and former principal flutist of the Boston Symphony Orchestra. Ms. Dwyer was graduated from the Eastman School of Music and has received the following honors and appointments: Doctor of Music, Harvard University, Regis College, and Simmons College; Sanford Fellowship, Yale University; and Visiting Professor, University of California at Davis. Ms. Dwyer is currently pursuing a solo and teaching career on a full-time basis.

The Empire Brass, winner of the 1976 Naumburg Chamber Music Award and the 1980 Harvard Musical Association Prize, began its career with a performance at the First Annual New York Brass Conference. The group has given special performances for Queen Elizabeth, the President of the United States, the celebration for the opening of the renovated Carnegie Hall, and on national television. They have performed with numerous orchestras, including the Chicago Symphony, the Boston Symphony, and the Minnesota Orchestra. Annual tours to Europe and Japan include cities such as Berlin, Paris, Amsterdam, Brussels, Moscow, Oslo, Zurich, and Tokyo. The ensemble has recorded over twenty albums, and can be heard on Telarc, Angel/EMI, Sine Qua Non, and Columbia. The Empire Brass is Quintet-in-Residence at Boston University.

Joan Heller, soprano, is Associate Professor of Voice at the Boston University School of Music, and director of the Young Artists Vocal Program. Concurrent with her teaching, she has an active solo career in traditional and avant-garde music. She is one of the founding members of COLLAGE Contemporary Ensemble in Boston. She has sung under the direction of such notable conductors as Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Arthur Weisberg. She has recorded for Composers Recordings (CRI), Golden Crest, Inner City, Neuma, RCA/Pablo, Sonory, and UNI-PRO.

David Hoose is conductor of the Boston University Symphony Orchestra and is in his tenth season as music director of the Cantata Singers and Ensemble. This season, Mr. Hoose assumed the music directorship of COLLAGE New Music. As a guest conductor, he has appeared with the Saint Louis Symphony, the Korean Broadcasting System Orchestra (KBS),

Boston Symphony Chamber Players, Chamber Soloists of Philadelphia, and the Handel & Haydn Society. A graduate of the Oberlin Conservatory, Mr. Hoose was a conducting fellow at the Tanglewood Music Center, where he was awarded the Dmitri Mitropoulos Award. This marks his sixth season as conductor of the Young Artists Orchestra.

Maria Clodes Jaguaribe is a member of the piano faculty at the Boston University School of Music. A native of Brazil, Ms. Jaguaribe graduated from the Conservatory of Music in Rio de Janeiro and continued her studies in Austria, Germany, and England. After coming to the United States, she received her Doctor of Musical Arts degree at Boston University. Her numerous performances include recitals during the Salzburg Festival, at the Concertgebouw in Amsterdam and Carnegie Hall in New York City. She has appeared as soloist with the Denver and Cincinnati Symphony Orchestras and the London Philharmonic Orchestra, among others. In addition, to her numerous concert appearances, Ms. Jaguaribe has recorded for Telefunken-Decca Records.

Mark Kroll has been acclaimed as one of the finest harpsichordists of his generation, and has performed throughout North and South America and Europe. Mr. Kroll has been a leading advocate of period instrument performance for more than two decades. He has appeared as guest artist at festivals such as Aston Magna, Regensburg, La Jolla, and Saratoga, and has served as program chairman of the Boston Early Music Festival. He

"Tanglewood faculty was supportive, caring, and, as always, challenging. I learned so much and enjoyed doing so."

Ellen Wolf, soprano
Mercersburg, Pennsylvania

has performed as concerto soloist with the Boston Symphony, Philadelphia Orchestra, Montreal Symphony, Minnesota Orchestra, Rome A.M.R. Orchestra, and I Solisti di Zagreb, and is harpsichordist for the Boston Symphony Orchestra. He has made numerous recordings for Newport Classic, Titanic, Decca, Telarc, and EMI. His awards include a Fulbright Award, a grant from the Martha Baird Rockefeller Fund, and a Solo Recitalist Grant from the National Endowment for the Arts. He has served on the faculties of the University of Padua, Italy and the Music Academies of Belgrade and Zagreb. He is currently associate professor of harpsichord at Boston University, where he serves as Chairman of the Department of Historical Performance.

Lucile Lawrence, recitalist and soloist with orchestra and leading chamber groups, is head of the Harp Department at the Boston University School of Music. Her *ABC's of Harp Playing and the Use of the Harp in Orchestra*, along with *Method for the Harp, Modulations for the Harp* and *Pathfinder to the Harp*, written in collaboration with Carlos Salzedo, is used by leading teachers here and abroad. Her former students hold leading positions in orchestras and universities, and appear as soloists and chamber musicians. For several years Ms. Lawrence has been a judge at the International Harp Contest in Israel and is National Past President of the American Harp Society.

Yuri and Dana Pomerants Mazurkevich are both graduates of the prestigious Moscow Conservatory, where they studied violin with David Oistrakh. Prize winners and laureates of international competitions in Montreal, Munich, Helsinki, Bucharest, and Leipzig, the Mazurkevichs are acclaimed, both as soloists and as a violin duo, with performances throughout the world. Both artists have recorded on the Melodya, Masters of the Bow, and S.N.E. labels. The Mazurkevich Violin Duo has to its credit many radio and television performances for BBC, CBC, ABC (Australia), Radio France, Radio Moscow, Sender Freies Berlin, and many others. Formerly faculty members of the Kiev Conservatory, they are presently teaching at the Boston University School of Music where Yuri is the chairman of the String Department.

The Muir String Quartet performs extensively in Europe and throughout North America, and the ensemble is the recipient of both the Naumburg Chamber Music Award and first prize in the Evian International String Quartet Competition. They recently completed a two-year recording project for EMI of Mozart's complete chamber works for piano and string quartet; the quartet's two previous recordings both won the coveted *Grand Prix du Disque*, with one receiving the *Gramophone* magazine award for best chamber music recording of the year. Their recordings of the complete quartets of Brahms and Schumann will be released on the Abba label in 1991. The Muir String Quartet is in residence at the Boston University School of Music.

Kenneth Radnofsky, one of the world's finest saxophonists and most respected teachers, has been soloist with the Leipzig Gewandhaus Orchestra under Kurt Masur, the Dresden Staatskapelle Orchestra, BBC Concert Orchestra, and Boston Pops, to name but a few. He made his Carnegie Hall debut with the New York premiere of Gunther Schuller's Saxophone Concerto. He also performed the world premiere of this piece with the Pittsburgh Symphony.

In addition, Kenneth Radnofsky maintains an active teaching schedule for Boston University, and offers international seminars throughout Europe, career seminars, and clinics for the Selmer Company.

Ethan Sloane, clarinetist, is professor of music and chairman of the Wind Department at the Boston University School of Music. The recipient of the coveted Rockefeller grant, he has been an artist participant at the Marlboro Music Festival and is a founder and artistic director of the Hampden-Sydney Festival in Virginia from which he was awarded an honorary doctorate in 1991. In addition, he is the artistic director of the

Oceanside Chamber Music Festival in North Carolina. A frequent guest artist with string quartets and major American ensembles, he has been praised by critics throughout North America for his "consummate artistry," "sophistication, insight, polish, and virtuosity," "refinement and sensitivity," "mellifluous tone" and "flawless technique." His recording of works by Krenek, Milhaud, and Poulenc has also received critical acclaim.

Roger Voisin is one of the world's most prominent trumpeters. For over twenty-five years he served as trumpet soloist for the Boston Symphony Orchestra. Through his series of solo albums, many of which included first recordings of various Baroque and Classical works for trumpet, Mr. Voisin greatly influenced the revival of interest in music for brass instruments. He is currently professor of music and chairman of the Department of Brass and Percussion at the Boston University School of Music.

Alan Weiss, flutist, is an assistant professor of music at Boston University and is the coordinator of the chamber music and Young Artists Instrumental programs at the Boston University Tanglewood Institute. He holds the positions of director of admissions and coordinator of instrumental ensembles in the Boston University School of Music and has been a member of the Boston University Tanglewood Institute faculty since 1987. Mr. Weiss is an active freelancer who performs regularly with many of the Boston area's leading musical groups. His premier orchestral performances include the works of Philip Glass and Donald Sur. He has commissioned and debuted solo compositions by John Goodman and Marjorie Merryman. Mr. Weiss is the former principal flute of the Virginia Symphony (Norfolk, Virginia) and was assistant principal with the Mexico City Philharmonic, State Orchestra of Mexico, and the Iceland National Symphony. He has performed under many renowned conductors including Herbert von Karajan, Raphael Frühbeck de Burgos, and Enrique Batiz. He has been a frequent soloist on WGBH radio on the Chamberworks, Morning Pro Musica, and Off the Record programs in addition to ensemble broadcasts on national public radio. Mr. Weiss received a Master and Bachelor of Music from Boston University. His major flute teachers include James Pappoutsakis, Phillip Kaplan, and Julius Baker.

Jeremy Yudkin, assistant professor at the Boston University School of Music, will direct the Listening and Analysis Seminars and the Adult Music Seminars. He received his Bachelor of Arts and Master of Arts degrees in classics and modern languages at Cambridge University, and his Ph.D. from Stanford University where he was the Steven Fox Memorial Prize winner. Dr. Yudkin taught music and liberal arts in his native England before emigrating to the United States. He was awarded a fellowship from the National Endowment for the Humanities for 1985. He is the author of four books on various aspects of the history of music.

Michael Zaretsky began his musical studies as a violinist at the Central Music School in Moscow, followed by the Music College of the Moscow State Conservatory. In 1965, he continued his education as a violist at the Moscow State Conservatory. After graduation he became a member of the Moscow Philharmonic String Quartet and later of the Moscow Radio and TV Symphony Orchestra. In 1972, Mr. Zaretsky left Russia in order to immigrate to Israel where he held the Principal Viola chair of the Jerusalem Symphony Orchestra and was a soloist of Radio Israeli. He appeared as a soloist with that orchestra with such conductors as Lukas Foss, Harry Bertini, Mendi Rodan, and Yuri Aranovitch. In 1973, he auditioned for Leonard Bernstein who brought him to Tanglewood where he became a member of the Boston Symphony Orchestra. As a guest artist he has appeared with such orchestras as the Boston Pops, Rhode Island Philharmonic, and Atlantic Symphony. A former faculty member of Wellesley College and Boston Conservatory, Mr. Zaretsky has been appointed Adjunct Associate Professor of Music at Boston University School of Music. For his achievement in teaching, he was elected to the National Music Honor Society, Pi Kappa Lambda Chapter.

Administrator Biographies

Thomas L. Vignieri is in his second year as director of the Boston University Tanglewood Institute. A native of Kenosha, Wisconsin, he received the Bachelor of Arts degree in piano performance from Carthage College and studied composition at the University of Wisconsin Parkside; he pursued graduate work in composition at the Boston University School of Music. Active as a pianist and composer, he has conducted and received performances of his works in Boston and throughout the Midwest. With the Tanglewood Institute since 1986, he has also served as associate director, assistant to the director of the Young Artists Composition Program, and stage manager.

Mary Wolf Bulger is assistant director of the Boston University Tanglewood Institute. She received both a Bachelor of Science degree in Vocal Performance and a Bachelor of Arts degree in Psychology from William Jewell College in Liberty, Missouri. Further study at St. Peter's College in Oxford, England, and at l'Universite de la Sorbonne in Paris, France, focused on languages as well as vocal performances with various baroque ensembles. Ms. Wolf has appeared in operatic roles with the Kansas City Lyric Opera and the Kansas City Community Opera. Recently she received her Master of Music degree from Boston University and continues to pursue a professional singing career.

Margaret Anne Everitt comes to the Tanglewood Institute from Philadelphia, where she was the director of the Opera Company of Philadelphia for eleven years. As director she was the principal fund-raising officer as well as producer. Under her directorship, eight of the opera productions were telecast nationally over PBS, receiving six Emmy Awards. In addition, the Luciano Pavarotti International Voice Competition was founded in association with the company. Prior to Philadelphia, Miss Everitt was at the Metropolitan Opera in the Department of Planning and Development. Miss Everitt is a Tanglewood Music Center alumna.

Lisa Van Valkenburg joined the Tanglewood Institute in 1989 as the assistant director for special projects at the Boston University Office of Housing. For two years prior, she was the assistant director of the Boston University Theatre and Visual Arts Institutes' two six-week intensive summer training programs in the arts. Lisa began her employment with Boston University in 1984 as the director of Shields Tower, a University residence housing 500 undergraduates. In the fall of 1990 she sailed around the world, visiting ten countries as a staff member with Semester at Sea Program through the University of Pittsburgh. She received her bachelor's degree in psychology from the State University of New York at Oneonta and a master's in communication from Boston University.

André Previn conducts the Young Artists Orchestra in rehearsal.

Tanglewood Music Center

Leon Fleisher, Artistic Director

Gilbert Kalish, Chairman of the Faculty

The Fellowship Program

For experienced performers who have completed most of their formal training and who are at least eighteen years old, the Fellowship Program offers an opportunity for eight weeks of intense rehearsal and performance. The program will invite approximately 145 musicians as Fellows, including instrumentalists, singers, composers, and conductors. One chamber music ensemble (strings, or strings with piano) will also be invited to participate in the program. Those admitted to the program are awarded Fellowships which underwrite the full cost of tuition for the summer. While members are asked to contribute toward the cost of their housing, extra stipends are available to assist with both housing and travel costs where need can be demonstrated.

Instrumentalists in the Fellowship Program perform in orchestra and mixed chamber ensembles. Orchestra concerts are conducted by Seiji Ozawa and other conductors participating in the Boston Symphony's Tanglewood Festival, as well as by the Fellows in Conducting. Chamber music studies utilize a faculty of renowned performer/teachers, including the principal players of the Boston Symphony. Singers in the Fellowship Program work with Phyllis Curtin and other vocal music faculty in preparing several song and vocal chamber-music recitals. All performers in the Program will participate in Tanglewood's annual Festival of Contemporary Music. Fellows in Composition will work with noted composer John Harbison and with other visiting composers.

The Tanglewood Seminars

The Tanglewood Seminars offer advanced training for singers and conductors, but generally without public performance by members. The Phyllis Curtin Seminar for Singers includes four hours of master classes with Miss Curtin each week, as well as classes in language, diction, and repertoire. The Seminar for Conductors, led by Gustav Meier, includes three classes each week for a small number of highly qualified young professional conductors, as well as weekly meetings with guest artists.

Admission to any of the above programs is by audition only. Information concerning auditions and other requirements governing admission may be obtained from the Tanglewood Music Center, Symphony Hall, Boston, MA 02115, or by telephone: 617/638-9230.

Tanglewood
Music
Center

Boston University School of Music

Wilbur D. Fullbright, Director

The Boston University School of Music thrives in the center of Boston's musical and cultural activities. Just a few transit stops away from the concert halls, theatres, and museums that make Boston an arts center, the six-story School for the Arts building houses the teaching studios and classrooms of many of the region's finest professional musicians, practicing artists, and publishing scholars and composers.

The School of Music combines the intensity of a conservatory with the resources of a liberal arts education. As the first university in the nation to award a baccalaureate degree in music, it is proud to still offer, more than a hundred years later, a professional, private teaching environment combined with the great variety of courses available in a large cosmopolitan university.

The curriculum has been carefully designed with the professional needs of the student in mind. Degrees are offered in performance, history and literature, theory and composition, and music education at the bachelor's, master's, and doctoral levels. There are nearly 300 courses to choose from in the current Bulletin, allowing ample opportunity for specialization and diversity.

The main activity at the School is the making of music. Students perform regularly with ensembles such as the orchestra, chamber orchestra, wind ensemble, jazz ensemble, brass ensemble, percussion ensemble, concert choir, opera theatre, and the two Collegiums in contemporary and early music. In addition, there are some forty chamber groups at the School.

Students have the chance to hear and work with resident ensembles which include the Empire Brass, the Muir String Quartet—both winners of the Naumburg Chamber Music Award—and Alea III, the contemporary music ensemble. While not all faculty can be mentioned in this space, the roster includes such artists as pianist Anthony di Bonaventura, trumpeter Roger Voisin, tenor Richard Cassilly, bassoonist Richard Svoboda, clarinetist Ethan Sloane, and soprano Phyllis Curtin. Many School of Music Faculty also serve as faculty for the Boston University Tanglewood Institute.

For further information contact Mr. Alan Weiss, Director of Admissions, Boston University School of Music, 855 Commonwealth Avenue, Boston, MA 02215; telephone 617/353-4241.

Corporate and Individual Scholarship Patrons

The musical and educational mission of the Boston University Tanglewood Institute is supported annually by gifts from many sources. The following foundations, scholarship funds, and individuals provided generous assistance for the 1991 season:

The patrons below have given generously to the Boston University Tanglewood Institute. Hundreds of others have given to our program, and for all the support received, we are always grateful.

Maurice Abravanel speaks to an Adult Music Seminar class.

The Adult Music Seminar Scholarship
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Dr. and Mrs. Earnest Wu
Drs. Leona and Edward Zarsky
Mrs. Ellen Zetcher

Donations to the Boston University Tanglewood Institute are tax-deductible.

Concert violinist Midori has an informal chat with students of the Boston University Tanglewood Institute.

"I go to Young Artists Orchestra concerts, and I get absolutely inspired, because they've made a direct connection, personally and as a group, with these works that they're probably playing for the first time. Last summer they did a performance of Schoenberg's 'Five Pieces for Orchestra' that was thrilling, tremendously meaningful. I go to these concerts, and sometimes I really start weeping."

Peter Serkin*,
concert pianist

"The friendships formed with the instructors and the rich knowledge that they passed on to us created a unique bond which none can understand except through the Tanglewood experience itself. I have never known such feelings of magic and beauty as I experienced this summer; in this atmosphere, the drive to be my best consumed me, and I reached goals I never before believed were achievable."

Christina McKay, soprano
Simsbury, Connecticut

"I enjoyed myself greatly. Tanglewood is a very special place of immense beauty. The most wonderful feature is that one really feels everyone's enthusiasm for music making and I know that I was particularly inspired by that."

Alexander Cameron, violin
London, England

"As I reflect on my experiences from the past two summers, I remember sixteen weeks of striving for musical excellence, meeting many marvelous friends, listening to concerts under the stars, working with a knowledgeable and experienced faculty and world-renowned artists, and sharing a passion for music. In addition, I learned a lot about myself. Tanglewood is a wonderful program!"

Kelly Hall, violin
Taylors, South Carolina

"You haven't heard music until you've heard it at Tanglewood, and what better way to hear the 'Tanglewood experience' than to be in the middle of it?"

Rachel Manalili, piano
Bloomfield, New Jersey

"I was profoundly affected by this summer's experience. I found it one of the most valuable periods of growth for me, both musically and emotionally, and it will remain with me always."

Allison Farrow, viola
San Diego, California

"It was more incredible than I ever expected. The diversity of students and freedom to attend different musical courses was surprising and exciting."

Jennifer Needleman, piano
Lebanon Springs, New York

"It exceeded my wildest hopes."

Tomohiko Gondo, euphonium
Tokyo, Japan

Photo Credits:

Boston Symphony Orchestra Archives

Eugene Cook

Gary A. Curtis

John Fairval

George Ferrar

George T. Riordan

Walter H. Scott

*Quoted in *The Boston Globe Magazine*, August 16, 1987.

Boston University Tanglewood Institute
855 Commonwealth Avenue
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Tanglewood

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Summer Calendar

Tanglewood

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Tanglewood Music Center

THE FELLOWSHIP PROGRAM enrolls young professional musicians between the ages of 18 and 35 from the United States and abroad for an intensive eight-week program in which students work closely with a faculty of distinguished performers and composers.

THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE enrolls high school-aged musicians and others for training at Tanglewood.

Concerts by the Tanglewood Fellows and by BUTI members take place in the Theatre and Chamber Music Hall most weekday and Sunday evenings at 8:30pm, Saturday afternoons at 2pm, and Sunday mornings at 10am. Additional TMC recitals take place at 4pm on selected weekday afternoons; please check at the Main Gate for up-to-date weekly schedules. Seats are unreserved and available one hour before concert time. Those attending are asked to contribute $5 ($7 for orchestra concerts) Tanglewood Friends are admitted without charge.

Festival of Contemporary Music

The 1992 Festival of Contemporary Music runs from Monday, July 27, through Sunday, August 2. This annual 'festival within a festival' will feature works by the major composers of our era as well as new works by younger composers.

Berkshire Museum Lecture Series

Six lectures, coordinated with Tanglewood concerts, are offered on Tuesdays from 10am to noon at the Berkshire Museum, Pittsfield. Lecture tickets are available at The Berkshire Museum (413) 443-7171 and the Tanglewood Friends Office (413) 637-1600, ext. 105. Please note that admission to Tanglewood concerts is not included with the Lecture Series; concert tickets must be purchased separately. Single Lecture: $8; Series of 6: $40. The lectures have received generous support from Helix Technology Corporation.

Hawthorne Cottage Tanglewood Exhibit

The 'Hawthorne Cottage' is located opposite Tanglewood's Lion's Gate. This summer the cottage houses an exhibit entitled 'Tanglewood Goes to War' and is open to the public throughout the summer Monday–Thursday, 10am–6pm; Friday–Saturday, 9:30am–7:30pm; Sunday, 10am–2pm.

Friends of Tanglewood

The Friends are annual donors to the Boston Symphony Orchestra. Friends receive priority ticket information and other benefits depending on their level of giving. For information, visit the Friends Office at Tanglewood or call (413) 637-1600.

Talks and Walks

Talks and Walks is a series of six lectures presented by guest artists and members of the Tanglewood family. Series Reservations are available exclusively to the Friends of Tanglewood. The full series may be purchased in advance for $35. Individual tickets may be purchased on a space-available basis on the day of the Talk.

Set the Summer to Music at Tanglewood!

June 26–August 30

Boston Symphony Orchestra

Seiji Ozawa, Music Director

Let the the beauty of nature and music surround you at Tanglewood, the summer home of the Boston Symphony Orchestra. In addition to performances by the BSO and the Tanglewood Festival Chorus, the 1992 Tanglewood season offers chamber music, recitals, a Festival of Contemporary Music, a performance by the Boston Pops Orchestra, a Jazz Festival, performances by students of the Tanglewood Music Center and the Boston University Tanglewood Institute, and Tanglewood on Parade, as well as performances by popular artists.

Tours of Tanglewood

Guided tours of the Tanglewood grounds are available every Wednesday, 10:30am–11:30am and Saturday, 1:15pm–2:15pm. Please register at the Friends Office at the Main Gate.

Shopping at Tanglewood

The Glass House is located adjacent to the Main Gate on the Tanglewood grounds. The hours are 10am–4pm Monday through Friday; 9am–4pm on Saturday; 5pm until the grounds close on Friday nights; 6pm until the grounds close on Saturday nights; from 7pm on Theatre concert nights; and 10am–6pm on Sunday.

The Tanglewood Music Store is adjacent to the Glass House. The hours are from 6pm until the grounds close Friday and Saturday nights; from 7pm on Theatre concert nights; and from noon on Sunday.

General Information

- Food and beverages can be obtained in the Cafe to the right of the Main Gate. Other mini-cafe and food stands are located at other locations on the grounds. Patrons are invited to picnic on the lawn before concerts.
- The Friday-evening Prelude concerts are free of charge to anyone holding a ticket to that evening's performance.
- The Saturday-morning Open Rehearsals require a separate ticket available at the Tanglewood Box Office beginning at 9:00am the morning of the rehearsal.
- There is ample free parking on the Tanglewood grounds.
- Please note that there are no refunds or exchanges on any tickets even in the event of inclement weather.
- For weekly program and ticket information on all Tanglewood and Tanglewood Music Center events, please call the Tanglewood concert line at (413) 637-1666. For general information, call (413) 637-1940.

How To Purchase Tickets

BY TELEPHONE

Call **TICKETMASTER** to charge tickets instantly:
Boston (617) 931-2000 **Other Areas** 1-800-347-0808

IN PERSON

Tickets are on sale at the Tanglewood Box Office, at Tanglewood's main entrance, West Street, Lenox, MA, Tuesday through Saturday 10am–6pm, and Sunday noon–6pm. Extended hours beginning June 26: Monday through Friday 10am–6pm and until intermission on BSO concert evenings; Saturday from 9am until intermission; Sunday from 10am to intermission.

SPECIAL GROUP DISCOUNTS

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our Group Sales Tent, please call Tanglewood Group Sales at (617) 638-9345.

Free Parking Baldwin Piano All programs and artists subject to change.

Ticket Prices

	Regular Prices	Special Prices*
MUSIC SHED	$52 $47 $42.50 $30 $19.50 $12.50	$63.50 $57 $49 $38.50 $25 $18
THEATRE-CONCERT HALL	$21 $18 $14	$27 $25.50 $22
LAWN Music Shed Theatre-Concert Hall Tanglewood On Parade	$9.50 $7.50 $12.50	$10.50 $8.50
OPEN REHEARSALS	$10.50	
AUGUST 12/BACH SIX SUITES	Theatre: $33, $31, $27	Lawn: $9.50
INDEPENDENCE DAY	Shed: $31, $26, $21, $18	Lawn: $12.50
JAZZ FESTIVAL	Shed: $47, $42.50, $30, $19.50, $16	Lawn: $12.50

POPULAR ARTISTS		
Crosby, Stills & Nash	Shed: $36, $26, $23.50	Lawn: $16
Neil Young	Shed: $36, $26	Lawn: $18.50
Natalie Cole	Shed: $36, $28.50, $26	Lawn: $19.50
James Taylor	Shed: $36, $26, $23.50	Lawn: $18.50
TALKS AND WALKS	Tent: $5 Benches: $4	

TANGLEWOOD MUSIC CENTER CONCERTS

Contributions as follows—free to Tanglewood Friends

TMC Orchestra	$7
BUTI Young Artists Orchestra	$7
Chamber Music	$5
Song Recital	$5

FESTIVAL OF CONTEMPORARY MUSIC

(See regular prices for Thursday-evening; July 30; Friday-evening, July 31; Saturday-evening, August 1, and special prices for Sunday-afternoon, August 2)

TMC Orchestra	$7
Chamber Music	$5

OPENING PARTY $150, $100, $60

LAWN TICKETS

Undated lawn tickets for Tanglewood concerts may be purchased in advance at the Tanglewood Box Office. Lawn tickets for regularly priced Music Shed and Theatre-Concert Hall concerts are not valid for specially priced concerts. Lawn tickets may not be ordered by telephone or mail.

TDK LAWN TICKETS FOR CHILDREN

For the third consecutive year, TDK, the world's largest manufacturer of audio and video tape, has generously provided a grant giving children the opportunity to enjoy Tanglewood free of charge. Special lawn tickets are available to children under the age of 12 and can be obtained by a parent or guardian on the day of the concert from the Tanglewood Box Office. Up to four free children's lawn tickets are offered per parent/guardian per concert.

Please note: This policy does not extend to Popular Artists concerts, or to groups of children. Organized children's groups (15 or more) should contact group sales for special rates. Children must be accompanied by adults at all times while on the Tanglewood grounds.

Children admitted without charge must sit with their parent or guardian on the lawn, and children under the age of five must be seated on the rear half of the lawn. Children under the age of 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

Tanglewood

June

SUNDAY, JUNE 21
7:00PM, SHED
POPULAR ARTISTS SERIES
CROSBY, STILLS & NASH

TUESDAY, JUNE 23
7:00PM, SHED
POPULAR ARTISTS SERIES
NEIL YOUNG

FRIDAY, JUNE 26
8:30PM, THEATRE-CONCERT HALL
BOSTON SYMPHONY CHAMBER PLAYERS
GILBERT KALISH, piano
Music of Poulenc, Schubert, and Stravinsky

SATURDAY, JUNE 27
4:30PM, HIGHWOOD
OPENING PARTY
Sponsored by Lexus
Champagne Buffet, Silent Auction
to benefit the Tanglewood Music Center
8:30PM, THEATRE-CONCERT HALL
JUILLIARD STRING QUARTET
BENITA VALENTE, soprano
Music of Haydn, Harbison, and Beethoven

SUNDAY, JUNE 28
2:30PM, THEATRE-CONCERT HALL
BOSTON SYMPHONY CHAMBER PLAYERS
JUILLIARD STRING QUARTET
GILBERT KALISH, piano
Music of Dvořák, Schumann, and Mendelssohn

TUESDAY, JUNE 30
5:00PM, THEATRE-CONCERT HALL
TANGLEWOOD MUSIC CENTER OPENING EXERCISES
(admission free; open to the public)

July

THURSDAY, JULY 2
8:30PM, THEATRE-CONCERT HALL*
BEAUX ARTS TRIO
Music of Haydn, Rorem, and Dvořák

FRIDAY, JULY 3
6:30PM, SHED
PRELUDE CONCERT
8:30PM, SHED*
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Anne-Sophie Mutter, violin
Peter Serkin, piano
Music of Messiaen, Mozart, and Dvořák
Sponsored by Lexus

SATURDAY, JULY 4
10:30AM, SHED
OPEN REHEARSAL (Sunday program)
INDEPENDENCE DAY FESTIVITIES
Grounds open at 4pm with afternoon events until concert time
7:00PM, SHED
ARLO GUTHRIE and JUDY COLLINS
Fireworks to follow concert

SUNDAY, JULY 5
2:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
ROGER NORRINGTON, conductor
Midori, violin
Victor Ledbetter, baritone
Tanglewood Festival Chorus, John Oliver, conductor
Music of Berlioz, Bruch, and Walton

MONDAY, JULY 6
8:30PM, THEATRE-CONCERT HALL
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA and CONDUCTING FELLOWS conducting
Program to include music of Beethoven, Debussy, and Bartók

TUESDAY, JULY 7
10:00AM, BERKSHIRE MUSEUM
LECTURE SERIES
"Old World Music Travels to the New World"
8:30PM, THEATRE-CONCERT HALL
CHAMBER MUSIC - TMC FELLOWS

WEDNESDAY, JULY 8
8:30PM, THEATRE-CONCERT HALL
SONATA RECITAL - TMC FELLOWS

THURSDAY, JULY 9
12:00PM, TENT
TALKS AND WALKS
JOEL COHEN, Musical Director, Boston Camerata
8:30PM, THEATRE-CONCERT HALL
BOSTON CAMERATA
JOEL COHEN, director
"Nueva España: Sixteenth- and seventeenth-century songs, ceremonies, and dances from the Spanish New World"

FRIDAY, JULY 10
8:30PM, SNEO
PRELUDE CONCERT
8:30PM, SNEO*
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Jessye Norman, soprano
Music of Wagner and Strauss

SATURDAY, JULY 11
10:30AM, SNEO
OPEN REHEARSAL (Sunday program)
2:00PM, THEATRE-CONCERT HALL
BUTI YOUNG ARTISTS ORCHESTRA
LAN SHUI, conductor
Program to include Brahms Symphony No. 1
8:30PM, SNEO
LEONARD BERNSTEIN MEMORIAL CONCERT
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, conductor
André Watts, piano
Music of Beethoven, Mendelssohn, and Brahms

SUNDAY, JULY 12
10:00AM, THEATRE-CONCERT HALL
CHAMBER MUSIC–TMC FELLOWS
2:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
HERMANN MICHAEL, conductor
André Watts, piano
Music of Grieg, Liszt, and Schumann
8:30PM, CHAMBER MUSIC HALL
Vocal Recital–TMC Fellows

MONDAY, JULY 13
8:30PM, THEATRE-CONCERT HALL
Sonata Recital–TMC Fellows

TUESDAY, JULY 14
10:00AM, BERKSHIRE MUSEUM
LECTURE SERIES
"Creating the Hammerklavier: Beethoven's 'Emperor' Concerto"
8:30PM, THEATRE-CONCERT HALL
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA and CONDUCTING FELLOWS conducting
Alfred Brendel, piano
Program to include Beethoven Piano Concerto No. 4

WEDNESDAY, JULY 15
8:30PM, CHAMBER MUSIC HALL
Vocal Recital–TMC Fellows

THURSDAY, JULY 16
12:00PM, TENT
TALKS AND WALKS
MARGO GARRETT, Coordinator of Vocal Programs, Tanglewood Music Center
8:30PM, THEATRE-CONCERT HALL*
EMERSON STRING QUARTET
ALL-BEETHOVEN PROGRAM

FRIDAY, JULY 17
6:30PM, SHED
PRELUDE CONCERT
8:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Alfred Brendel, piano
ALL-BEETHOVEN PROGRAM

SATURDAY, JULY 18
10:30AM, SHED
OPEN REHEARSAL (Sunday program)
2:00PM, CHAMBER MUSIC HALL
Chamber Music–BUTI Young Artists
8:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
ROGER NORRINGTON, conductor
Thomas Zehetmair, violin
ALL-BEETHOVEN PROGRAM

SUNDAY, JULY 19
10:00AM, THEATRE-CONCERT HALL
Chamber Music–TMC Fellows
2:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Alfred Brendel, piano
ALL-BEETHOVEN PROGRAM
The George W. and Florence N. Adams Concert
8:30PM, CHAMBER MUSIC HALL
Vocal and Chamber Music–TMC Fellows

MONDAY, JULY 20
8:30PM, CHAMBER MUSIC HALL
Chamber Music–BUTI Young Artists

TUESDAY, JULY 21
10:00AM, BERKSHIRE MUSEUM
LECTURE SERIES
"The Romantic Detour: Schubert's Interior Drama"
8:30PM, SHED*
BOSTON POPS ORCHESTRA
JOHN WILLIAMS, conductor
A unique program ranging from light classical to popular favorites

WEDNESDAY, JULY 22
8:30PM, THEATRE-CONCERT HALL
SANFORD SYLVAN, baritone
DAVID BREITMAN, piano
ALL-SCHUBERT PROGRAM

THURSDAY, JULY 23
12:00PM, TENT
TALKS AND WALKS
SANFORD SYLVAN, baritone
8:30PM, THEATRE-CONCERT HALL
BERKSHIRE NIGHT
(residents of Berkshire County admitted free of charge; grounds open at 7pm for guided tours)
TANGLEWOOD MUSIC CENTER ORCHESTRA
GUNTHER SCHULLER and CONDUCTING FELLOWS conducting
Leon Fleisher and Lorin Hollander, pianos
Program to include music of Schuller and Strauss

FRIDAY, JULY 24
7:00PM, SHED
PRELUDE CONCERT
9:00PM, SHED*
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Janis Taylor, mezzo-soprano
Tanglewood Festival Chorus, John Oliver, conductor
PROKOFIEV 'Alexander Nevsky' (complete, with film)

SATURDAY, JULY 25
10:30AM, SNEO
OPEN REHEARSAL (Sunday program)
2:00PM, THEATRE-CONCERT HALL
BUTI YOUNG ARTISTS ORCHESTRA
DAVID HOOSE, conductor
8:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
Emanuel Ax, piano
Music of Ravel, Shostakovich, Mozart, and Beethoven

SUNDAY, JULY 26
10:00AM, THEATRE-CONCERT HALL
Chamber Music–TMC Fellows
2:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
DENNIS RUSSELL DAVIES, conductor
Alicia de Larrocha, piano
Joyce West, soprano
Brian Matthews, bass
Tanglewood Festival Chorus, John Oliver, conductor
Music of Beethoven, Mozart, and Ravel
8:30PM, CHAMBER MUSIC HALL
Vocal Recital–TMC Fellows

MONDAY, JULY 27
8:30PM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
TMC FELLOWS
Music of Primosch, Jaffe, Tuerke, Goljov, and Lindroth

TUESDAY, JULY 28
10:00AM, BERKSHIRE MUSEUM
LECTURE SERIES
"The Path Wanders: From Romantic to Modern to Contemporary, Wohin?"
8:30PM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
THE FROMM CONCERT AT TANGLEWOOD
THE CALIFORNIA EAR UNIT
Music of Rzewski, Reynolds, Jarvinen, Steiger, and Subotnick

WEDNESDAY, JULY 29
8:30PM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
TMC FELLOWS
Music of Hartke, Congiano, Rouse, Wyner, Lerdahl, and Salonen

THURSDAY, JULY 30
12:00PM, TENT
TALKS AND WALKS
DAVID ZINMAN, conductor
8:30PM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
KRONOS QUARTET
Steven Mackey, electric guitar
Music of Riley, Zorn, Sculthorpe, Osterlag, Mackey, and Górecki

FRIDAY, JULY 31
6:30PM, SHED
PRELUDE CONCERT
8:30PM, SNEO
FESTIVAL OF CONTEMPORARY MUSIC
BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
John Browning, piano
Music of Congiano, Prokofiev, and Brahms

August

SATURDAY, AUGUST 1
10:30AM, SNEO
OPEN REHEARSAL (Sunday program)
2:00PM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
TMC FELLOWS
DENNIS RUSSELL DAVIES, conductor
Peter Serkin, piano
Music of Ran, Rouse, Berger, Maxwell Davies, Henze, and Druckman
8:30PM, SHED
THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT
FESTIVAL OF CONTEMPORARY MUSIC
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Peter Serkin, piano
Music of Druckman, Bach, and Tchaikovsky
Sponsored by Country Curtains and The Red Lion Inn

SUNDAY, AUGUST 2
10:00AM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
TMC FELLOWS
Music of Panufnik, Perle, Wheeler, and Harbison
2:30PM, SNEO*
FESTIVAL OF CONTEMPORARY MUSIC
BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN, conductor
Yo-Yo Ma, cello
Music of Vaughn Williams, Harbison, and Dvořák
8:30PM, THEATRE-CONCERT HALL
FESTIVAL OF CONTEMPORARY MUSIC
TANGLEWOOD MUSIC CENTER ORCHESTRA
John Harbison and Others conducting
Rose Mary Harbison, violin
Music of Messiaen, Schoenberg, Gibson, and Maw

MONDAY, AUGUST 3
8:30PM, CHAMBER MUSIC HALL
Vocal Recital–TMC Fellows

TUESDAY, AUGUST 4
10:00AM, BERKSHIRE MUSEUM
LECTURE SERIES
"Exploring the Surface, We Drift into the 20th Century"

WEDNESDAY, AUGUST 5
2:00PM
TANGLEWOOD ON PARADE
Gates open at 2:00pm
Afternoon events beginning at 2:30pm
8:30PM, SNEO*
GALA CONCERT
BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA and LEON FLEISHER conducting
Peter Serkin, piano
Pamela Frank, violin
Yo-Yo Ma, cello
Program to include music of Beethoven and Tchaikovsky

THURSDAY, AUGUST 6
12:00PM, TENT
TALKS AND WALKS
MARK LUDWIG, BSO viola
8:30PM, THEATRE-CONCERT HALL
GRANT LLEWELLYN, conductor
EMANUEL AX, piano
YOKO NOZAKI, piano
JAYNE WEST, soprano
MARY ANN McCORMICK, mezzo-soprano
RICHARD CLEMENT, tenor
BRIAN MATTHEWS, bass
TANGLEWOOD CHOIR
Music of Brahms and Rossini

FRIDAY, AUGUST 7
6:30PM, SNEO
PRELUDE CONCERT
8:30PM, SNEO
BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
Joshua Bell, violin
Music of Mozart, Prokofiev, and Bizet

SATURDAY, AUGUST 8
10:30AM, SNEO
OPEN REHEARSAL (Sunday program)
2:00PM, THEATRE-CONCERT HALL
BUTI YOUNG ARTISTS ORCHESTRA
DAVID HOOSE, conductor
8:30PM, SNEO*
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
Kathleen Battle, soprano
Frank Lopardo, tenor
Thomas Hampson, baritone
Tanglewood Festival Chorus, John Oliver, conductor
Music of Rossini and Orff

SUNDAY, AUGUST 9
10:00AM, THEATRE-CONCERT HALL
Chamber Music–TMC Fellows
2:30PM, SNEO
BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
Jean-Yves Thibaudet, piano
Tanglewood Festival Chorus, John Oliver, conductor
Music of Dindy, Franck, Debussy, and Ravel
8:30PM, CHAMBER MUSIC HALL
Vocal and Chamber Music–TMC Fellows

TUESDAY, AUGUST 11
10:00AM, BERKSHIRE MUSEUM
LECTURE SERIES
"Finding the Perfect Balance: Mozart and his Concerti"
7:00PM, SHED
POPULAR ARTISTS SERIES
NATALIE COLE

WEDNESDAY, AUGUST 12
7:00PM, THEATRE-CONCERT HALL
SPECIAL EVENT
YO-YO MA, cello
BACH Thu Six Suites for unaccompanied cello
(Please note: This is an extended concert; there will be a one-hour intermission at 8:15 PM)

THURSDAY, AUGUST 13
12:00PM, TENT
TALKS AND WALKS
JOHN NELSON, conductor
8:30PM, CHAMBER MUSIC HALL
Chamber Music–BUTI Young Artists

FRIDAY, AUGUST 14
6:30PM, SHED
PRELUDE CONCERT
8:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
Frederica von Stade, mezzo-soprano
Music of Berlioz and Rimsky-Korsakov

SATURDAY, AUGUST 15
10:30AM, SHED
OPEN REHEARSAL (Sunday program)
2:00PM, THEATRE-CONCERT HALL
THE YING QUARTET
(Fellowship Program Ensemble-in-Residence)
8:30PM, SHED*
BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
James Galway, flute
Music of Mozart and Rachmaninoff

SUNDAY, AUGUST 16
10:00AM, THEATRE-CONCERT HALL
Chamber Music–TMC Fellows
2:30PM, SHED
MOSTLY MOZART ORCHESTRA OF LINCOLN CENTER
GERARD SCHWARZ, conductor
Rudolf Firkušny, piano
Malcolm Lowe, violin
Burton Fine, viola
ALL MOZART PROGRAM
8:30PM, THEATRE-CONCERT HALL
TANGLEWOOD MUSIC CENTER ORCHESTRA
GUSTAV MEIER and CONDUCTING FELLOWS conducting
Program to include Mozart Symphony No. 41, 'Jupiter'

MONDAY, AUGUST 17
8:30PM, THEATRE-CONCERT HALL
THE ST. LAWRENCE STRING QUARTET
(Fellowship Program Ensemble-in-Residence)

TUESDAY, AUGUST 18
4:00PM, CHAMBER MUSIC HALL
Chamber Music–BUTI Young Artists
8:30 PM, THEATRE-CONCERT HALL
Chamber Music–TMC Fellows

WEDNESDAY, AUGUST 19
8:30PM, CHAMBER MUSIC HALL
Vocal Recital–TMC Fellows

THURSDAY, AUGUST 20
12:00PM, TENT
TALKS AND WALKS
GARRICK OHLSSON, pianist
8:30PM, THEATRE-CONCERT HALL
PAMELA FRANK, violin
PETER SERKIN, piano
Music of Bach, Busoni, Brahms, and Schoenberg

FRIDAY, AUGUST 21
6:30PM, SHED
PRELUDE CONCERT
8:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
Garrick Ohlsson, piano
Music of Dvořák, Bartók, and Beethoven

SATURDAY, AUGUST 22
10:30AM, SNEO
OPEN REHEARSAL (Sunday program)
2:00 PM, THEATRE-CONCERT HALL
BUTI YOUNG ARTISTS ORCHESTRA
LARRY RACHLEFF, conductor
8:30PM, SHED
BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
Carol Vaness, soprano
Music of Pärt, Mozart, Dvořák

SUNDAY, AUGUST 23
10:00AM, THEATRE-CONCERT HALL
CHAMBER MUSIC–TMC Fellows
2:30PM, SNEO*
BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
Itzhak Perlman, violin
ALL-BRAHMS PROGRAM
8:30PM, THEATRE-CONCERT HALL
TANGLEWOOD MUSIC CENTER ORCHESTRA
JOHN NELSON and CONDUCTING FELLOWS conducting
Program to include excerpts from Berlioz's 'Romeo et Juliet'

MONDAY, AUGUST 24
7:00PM, SNEO
POPULAR ARTISTS SERIES
JAMES TAYLOR

FRIDAY, AUGUST 28
7:00PM, SNEO
JAZZ AT TANGLEWOOD
RAY CHARLES with special guests THE MODERN JAZZ QUARTET
Grounds open at 5:30PM

SATURDAY, AUGUST 29
7:00PM, SNEO
JAZZ AT TANGLEWOOD
MEL TORMÉ and MAUREEN MCGOVERN
Grounds open at 4pm with an afternoon concert by
The Herb Pomeroy Big Band

SUNDAY, AUGUST 30
7:00PM, SNEO
JAZZ AT TANGLEWOOD
WYNTON MARSALIS with special guests
THE DAVE BRUBECK QUARTET
Grounds open at 4pm with an afternoon concert by
EDDIE DANIELS and GARY BURTON

Tanglewood Music Center concerts

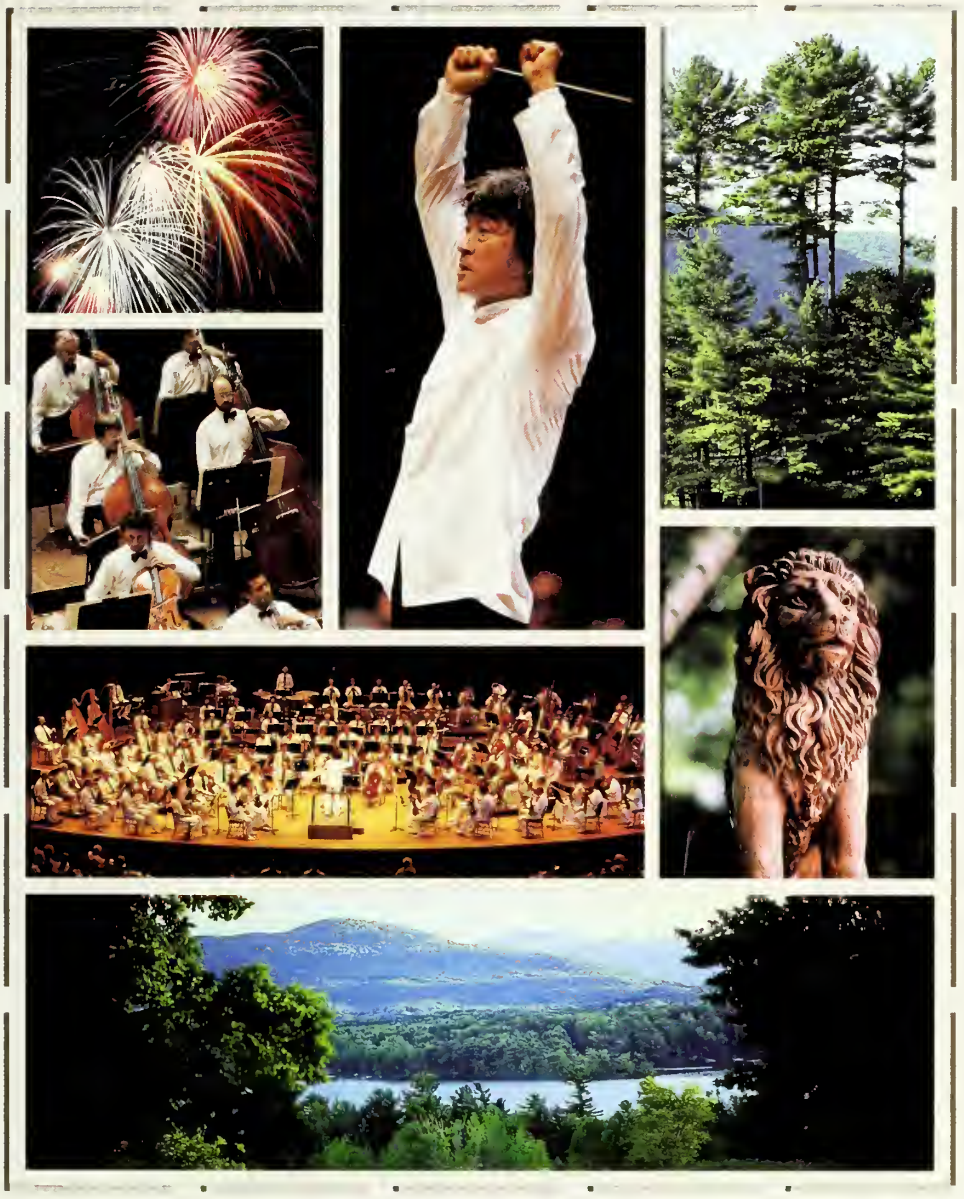
* special prices apply to these concerts

Design: Jayne Advertising

Tanglewood

LENOX, MA 01240

Summer Calendar



Tanglewood

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Let the beauty of music and nature surround you at Tanglewood, the summer home of the Boston Symphony Orchestra. In addition to performances by the BSO and the Tanglewood Festival Chorus, the 1992 Tanglewood season offers chamber music, recitals, a Festival of Contemporary Music, a performance by the Boston Pops Orchestra, a Jazz Festival, performances by students of the Tanglewood Music Center and the Boston University Tanglewood Institute, and Tanglewood on Parade, as well as performances by popular artists.

Seiji Ozawa will lead the BSO in the first orchestral concert of the season, featuring violinist Anne-Sophie Mutter in her Tanglewood debut. Mr. Ozawa will also conduct an all-Wagner program with Jessye Norman and a program of excerpts from Rossini's 'Barber of Seville' followed by Orff's 'Carmina burana,' with soloists Kathleen Battle, Frank Lopardo, and Thomas Hampson.

Appearing at Tanglewood this summer will be such distinguished conductors as Charles Dutoit, Marek Janowski, Roger Norrington, Leonard Slatkin, and David Zinman. Among the other renowned soloists will be Emanuel Ax, Joshua Bell, Alicia de Larrocha, James Galway, Yo-Yo Ma, Midori, Garrick Ohlsson, Itzhak Perlman, Peter Serkin, Frederica von Stade, and André Watts. The season also brings guest appearances by the Mostly Mozart Orchestra led by Gerard Schwarz, as well as the Boston Camerata under Joel Cohen. So whatever your musical preference is, you'll find it at Tanglewood, where you can set *your* summer to music!

Seiji Ozawa

Anne-Sophie Mutter

Joshua Bell

OPENING NIGHT EXCITEMENT

Renowned violinist Anne-Sophie Mutter makes her Tanglewood debut in this year's Opening Night concert, on Friday, July 3. Under the direction of Seiji Ozawa, she will perform Mozart's Violin Concerto No. 5 on a program also including Dvořák's 'New World' Symphony.

THE BSO, OZAWA, AND JESSYE NORMAN PERFORM WAGNER

Soprano Jessye Norman returns on Friday, July 10, for an all-Wagner program led by Seiji Ozawa. The program will feature Ms. Norman performing Wagner's 'Wesendonck' Lieder and the Immolation Scene from 'Götterdämmerung.'

Set the Summer to

TANGLEWOOD ON PARADE

A highlight of every summer, Tanglewood on Parade is a spectacular day full of music-making of many sorts. This year's event, on Wednesday, August 5, culminates in an evening concert that brings together the Boston Symphony and Tanglewood Music Center orchestras, conductors Seiji Ozawa and Leon Fleisher, and soloists Peter Serkin, Pamela Frank, and Yo-Yo Ma for a gala program that will include Beethoven's Triple Concerto and Tchaikovsky's '1812' Overture.

MEMORIAL CONCERTS FOR KOUSSEVITZKY AND BERNSTEIN

For this year's Koussevitzky Memorial Concert, on Saturday, August 1, Seiji Ozawa leads the BSO in Jacob Druckman's 'Summer Lightning', Bach's Piano Concerto in D minor with soloist Peter Serkin, and Tchaikovsky's Symphony No. 2. Pianist André Watts joins Seiji Ozawa and the Tanglewood Music Center Orchestra for Tanglewood's Bernstein Memorial Concert, on Saturday, July 11. The program includes Beethoven's 'Leonore' Overture No. 3, Mendelssohn's Piano Concerto No. 1, and Brahms's Symphony No. 4

Midori

Thomas Hampson

Peter Serkin

James Galway

Yo-Yo Ma

John Williams

André Watts

Jessye Norman

AN EXTRAORDINARY EVENING WITH YO-YO MA

This summer, Tanglewood audiences have a rare opportunity on Wednesday, August 12. The incomparable Yo-Yo Ma performs the complete Bach suites for unaccompanied cello in the Theatre-Concert Hall. Don't miss this virtuoso tour de force.

Music at Tanglewood

1992

A FILM MASTERPIECE COMES TO TANGLEWOOD

On Friday, July 24, Tanglewood audiences will be treated to an unforgettable experience. Following magnificent successes in Boston and New York, Sergei Eisenstein's epic 1938 film 'Alexander Nevsky' comes to Tanglewood. The film will be shown in its entirety (projected onto screens both inside and outside the Koussevitzky Music Shed) as Seiji Ozawa leads the BSO in Prokofiev's dramatic score, joined by mezzo-soprano Janis Taylor and the Tanglewood Festival Chorus, John Oliver, conductor.

TWO TANGLEWOOD FAVORITES RETURN

Guest conductor Roger Norrington returns to the Tanglewood podium on Sunday, July 5, to lead the BSO in Berlioz's 'Corsaire' Overture, Bruch's Scottish Fantasy for violin and orchestra with Midori as soloist, and Walton's 'Belshazzar's Feast' featuring baritone Victor Ledbetter in his Tanglewood debut and the Tanglewood Festival Chorus, John Oliver, conductor.

GRAND FINALE WITH ITZHAK PERLMAN

The 1992 orchestral season comes to a close on Sunday, August 23, as returning guest conductor Marek Janowski leads an all-Brahms program featuring the First Symphony and perennial Tanglewood favorite Itzhak Perlman as soloist in the Violin Concerto.

A WEALTH OF BEETHOVEN

For several days, the Berkshire Hills will resound with the music of Beethoven. Thursday, July 16, the Emerson String Quartet will perform the three 'Razumovsky' Quartets. On Friday, July 17, Seiji Ozawa leads the BSO in the 'Egmont' Overture and the Piano Concertos 1 and 3 with soloist Alfred Brendel. Guest conductor Roger Norrington returns to the Tanglewood podium on Saturday, July 18, for a performance of the Seventh Symphony and the Violin Concerto with soloist Thomas Zehetmair in his Tanglewood debut. The Beethoven weekend concludes on Sunday, July 19, as Seiji Ozawa, Alfred Brendel, and the BSO once again join forces for the Piano Concertos 2 and 5 ('Emperor'). The Fourth Concerto, with Mr. Brendel as soloist, will be performed by Mr. Ozawa and the Tanglewood Music Center Orchestra on Tuesday, July 14.

Kathleen Battle

Itzhak Perlman

Frederica von Stade

Boston Symphony Orchestra

Seiji Ozawa, Music Director

TANGLEWOOD AT A GLANCE

	WEEKDAYS	WEEKDAYS	FRIDAY	SATURDAY	SUNDAY
			JUNE 26	**JUNE 27**	**JUNE 28**
			8:30PM, THEATRE Boston Symphony Chamber Players Gilbert Kalish, *piano* *Poulenc, Schubert, Stravinsky*	8:30PM, THEATRE Juilliard String Quartet Benita Valente, *soprano* *Haydn, Harbison, Beethoven*	2:30PM, THEATRE Boston Symphony Chamber Players Juilliard String Quartet Gilbert Kalish, *piano* *Dvořák, Schumann, Mendelssohn*
		JULY 2	**JULY 3**	**JULY 4**	**JULY 5**
WEEK 1		THURSDAY 8:30PM, THEATRE Beaux Arts Trio *Rorem, Dvořák*	6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Anne-Sophie Mutter, *violin* *Mozart, Dvořák*	10:30AM, SHED Open Rehearsal *(Sunday program)* 4:00PM Independence Day Festivities Grounds open at 4:00pm 7:00PM, SHED Arlo Guthrie and Judy Collins	2:30PM, SHED Boston Symphony Orchestra Roger Norrington, *conductor* Midori, *violin* Victor Ledbetter, *baritone* Tanglewood Festival Chorus *Berlioz, Bruch, Walton*
		JULY 9	**JULY 10**	**JULY 11**	**JULY 12**
WEEK 2		THURSDAY 8:30PM, THEATRE Boston Camerata Joel Cohen, *director* *Nueva España–* *Baroque Fiestas in the New World*	6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Jessye Norman, *soprano* *all-Wagner*	10:30AM, SHED Open Rehearsal *(Sunday program)* 8:30PM, SHED Tanglewood Music Center Orchestra Seiji Ozawa, *conductor* André Watts, *piano* *Beethoven, Mendelssohn, Brahms*	2:30PM, SHED Boston Symphony Orchestra Herman Michael, *conductor* André Watts, *piano* *Grieg, Liszt, Schumann*
		JULY 16	**JULY 17**	**JULY 18**	**JULY 19**
WEEK 3		THURSDAY 8:30PM, THEATRE Emerson String Quartet *all-Beethoven*	6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Alfred Brendel, *piano* *all-Beethoven*	10:30AM, SHED Open Rehearsal *(Sunday program)* 8:30PM, SHED Boston Symphony Orchestra Roger Norrington, *conductor* Thomas Zehetmair, *violin* *all-Beethoven*	2:30PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Alfred Brendel, *piano* *all-Beethoven*
	JULY 21	**JULY 22**	**JULY 24**	**JULY 25**	**JULY 26**
WEEK 4	TUESDAY 8:30PM, SHED Boston Pops Orchestra John Williams, *conductor*	WEDNESDAY 8:30PM, THEATRE Sanford Sylvan, *baritone* David Breitman, *piano* *all-Schubert*	7:00PM, SHED Prelude 9:00PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Tanglewood Festival Chorus *'Alexander Nevsky'*	10:30AM, SHED Open Rehearsal *(Sunday program)* 8:30PM, SHED Boston Symphony Orchestra Robert Spano, *conductor* Emanuel Ax, *piano* *Ravel, Shostakovich, Mozart, Beethoven*	2:30PM, SHED Boston Symphony Orchestra Dennis Russell Davies, *conductor* Alicia de Larrocha, *piano* Tanglewood Festival Chorus *Beethoven, Mozart, Ravel*
		JULY 30	**JULY 31**	**AUGUST 1**	**AUGUST 2**
WEEK 5		THURSDAY 8:30PM, THEATRE Kronos Quartet *Riley, Zorn, Sculthrope,* *Ostertag, Mackey, Gorecki*	6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra Leonard Slatkin, *conductor* John Browning, *piano* *Corigliano, Prokofiev, Brahms*	10:30AM, SHED Open Rehearsal *(Sunday program)* 8:30PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Peter Serkin, *piano* *Druckman, Bach, Tchaikovsky*	2:30PM, SHED Boston Symphony Orchestra David Zinman, *conductor* Yo-Yo Ma, *cello* *Vaughan Williams, Harbison, Dvořák*
	AUGUST 5	**AUGUST 6**	**AUGUST 7**	**AUGUST 8**	**AUGUST 9**
WEEK 6	WEDNESDAY Tanglewood on Parade Afternoon events 2:30PM GALA CONCERT, 8:30PM, SHED Boston Symphony Orchestra Tanglewood Music Center Orchestra Seiji Ozawa & Leon Fleisher, *conductors*	THURSDAY, 8:30PM, THEATRE Emanuel Ax, Yoko Nozaki, *pianos* Jayne West, *soprano* Mary Ann McCormick, *mezzo-soprano* Richard Clement, *tenor* Brian Matthews, *bass* Tanglewood Choir; *Brahms, Rossini*	6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra Charles Dutoit, *conductor* Joshua Bell, *violin* *Mozart, Prokofiev, Bizet*	10:30AM, SHED Open Rehearsal *(Sunday program)* 8:30PM, SHED Boston Symphony Orchestra Seiji Ozawa, *conductor* Tanglewood Festival Chorus *Rossini, Orff*	2:30PM, SHED Boston Symphony Orchestra Charles Dutoit, *conductor* Jean-Ives Thibaudet, *piano* Tanglewood Festival Chorus *D'Indy, Franck, Debussy, Ravel*
	AUGUST 12		**AUGUST 14**	**AUGUST 15**	**AUGUST 16**
WEEK 7	WEDNESDAY 7:00PM, THEATRE Yo-Yo Ma, *cello* *all-Bach*		6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra John Nelson, *conductor* Frederica von Stade, *mezzo-soprano* *Berlioz, Rimsky-Korsakov*	10:30AM, SHED Open Rehearsal *(Saturday program)* 8:30PM, SHED Boston Symphony Orchestra John Nelson, *conductor* James Galway, *flute* *Mozart, Rachmaninoff*	2:30PM, SHED Mostly Mozart Orchestra Gerard Schwarz, *conductor* Rudolf Firkusny, *piano* Malcolm Lowe, *violin* Burton Fine, *viola* *all-Mozart*
		AUGUST 20	**AUGUST 21**	**AUGUST 22**	**AUGUST 23**
WEEK 8		THURSDAY 8:30PM, THEATRE Pamela Frank, *viola* Peter Serkin, *piano* *Bach, Busoni, Brahms, Schubert*	6:30PM, SHED Prelude 8:30PM, SHED Boston Symphony Orchestra Marek Janowski, *conductor* Garrick Ohlsson, *piano* *Dvořák, Bartók, Beethoven*	10:30AM, SHED Open Rehearsal *(Sunday program)* 8:30PM, SHED Boston Symphony Orchestra James Conlon, *conductor* Carol Vaness, *soprano* *Pärt, Mozart, Prokofiev*	2:30PM, SHED Boston Symphony Orchestra Marek Janowski, *conductor* Itzhak Perlman, *violin* *all-Brahms*

AUGUST 28, 29 and AUGUST 30 – 'JAZZ AT TANGLEWOOD', *see page 4 for details.*

Celebrate a star-studded Fourth of July!

INDEPENDENCE DAY FESTIVITIES

SATURDAY, JULY 4

ARLO GUTHRIE and JUDY COLLINS

Red, white, and blue mingle with Tanglewood green on this special day for the entire family! Grounds open at 4:00pm with afternoon events until concert time. Stay into the evening for a concert at 7:00pm in the Koussevitzky Music Shed by popular greats ARLO GUTHRIE and JUDY COLLINS. Following the performance will be the annual fireworks display over the Stockbridge Bowl.

Ticket Prices: **Shed** – $31.00, $26.00, $21.00, $18.00
Lawn – $12.50

JAZZ AT TANGLEWOOD

For three days of performances that are hot *and* cool, don't miss the season-closing jazz festival at Tanglewood.

FRIDAY, AUGUST 28, 7:30PM

RAY CHARLES with special guests The Modern Jazz Quartet

Opening this year's jazz festival with style, the one and only Ray Charles returns to Tanglewood for an evening full of song and soul. One of the most influential figures in music, he has gained a new legion of fans in recent years. Also on tap will be the innovative Modern Jazz Quartet celebrating its 40th anniversary.

SATURDAY, AUGUST 29, 7:30PM

The Great American Songbook featuring MEL TORMÉ and MAUREEN McGOVERN

Back by popular demand, the incomparable Mel Tormé returns to Tanglewood, taking center stage for what promises to be a spectacular concert. Also that evening, the multi-talented Maureen McGovern brings her dynamic style to the classics of American song. Accompanying these artists will be the Herb Pomeroy Big Band, which performs in the Theatre-Concert Hall that afternoon.

Ticket Prices: **Shed** – $47.00, $42.50, $30.00, $19.50, $16.00
Lawn – $12.50

SUNDAY, AUGUST 30, 7:30PM

WYNTON MARSALIS with special guests THE DAVE BRUBECK QUARTET

The jazz weekend comes to a dazzling close with a day-long lineup of performances, beginning in the afternoon in the Theatre-Concert Hall with Gary Burton and Eddie Daniels performing a tribute to their illustrious predecessors Lionel Hampton and Benny Goodman. Headlining the evening concert will be trumpet sensation WYNTON MARSALIS, with special guests The Dave Brubeck Quartet.

POPULAR ARTISTS

Once again, Tanglewood will present a series of special concerts featuring performers from the world of popular music, including James Taylor on August 24. Additional artists and concert dates will be announced in the spring.

1992 PROGRAM LISTING

CHAMBER MUSIC WEEKEND

JUNE 26	FRIDAY 8:30PM THEATRE	**Boston Symphony Chamber Players** **Gilbert Kalish,** *piano* POULENC Sextet for piano and winds SCHUBERT Piano Trio No. 1 in B-flat, D.898 STRAVINSKY 'The Soldiers Tale'
JUNE 27	SATURDAY 8:30PM THEATRE	**Juilliard String Quartet** **Benita Valente,** *soprano* HAYDN Quartet in B minor, Op. 64, No. 2 HARBISON 'The Rewaking,' for string quartet and soprano BEETHOVEN Quartet No. 16 in F, Op. 135
JUNE 28	SUNDAY 2:30PM THEATRE	**Boston Symphony Chamber Players** **Juilliard String Quartet** **Gilbert Kalish,** *piano* DVOŘÁK Bagatelles for two violins, cello, and harmonium, Op. 47 SCHUMANN Piano Quartet in E-flat, Op. 47 MENDELSSOHN Octet in E-flat for strings, Op. 20

WEEK ONE

JULY 2	THURSDAY 8:30PM THEATRE SPECIAL PRICES	**Beaux Arts Trio** ROREM Piano Trio DVOŘÁK Trio in E minor for piano, violin, and cello, Op. 90, 'Dumky'
JULY 3	FRIDAY	Prelude Concert (6:30PM/SHED)
	8:30PM SHED SPECIAL PRICES	**BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** *conductor* **Anne-Sophie Mutter,** *violin* MOZART Violin Concerto No. 5 DVOŘÁK Symphony No. 9, 'From the New World' *Sponsored by Lexus*
JULY 4	SATURDAY	(10:30AM/SHED) OPEN REHEARSAL *(Sunday program)*
	7:00PM SHED	**ARLO GUTHRIE** and **JUDY COLLINS** (Grounds open at 4pm with afternoon events until concert time) Fireworks to follow the concert
JULY 5	SUNDAY 2:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **ROGER NORRINGTON,** *conductor* **Midori,** *violin* **Victor Ledbetter,** *baritone* **Tanglewood Festival Chorus,** **John Oliver,** *conductor* BERLIOZ 'Le Corsaire' Overture BRUCH Scottish Fantasy for violin and orchestra WALTON 'Belshazzar's Feast'

WEEK TWO

JULY 9	THURSDAY 8:30PM THEATRE	**Boston Camerata** **Joel Cohen,** *director* **'Nueva España,' Baroque Fiestas in the New World** 16th- and 17th-century songs, ceremonies, and dances from the Spanish New World.
JULY 10	FRIDAY	Prelude Concert (6:30PM/SHED)
	8:30PM SHED SPECIAL PRICES	**BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** *conductor* **Jessye Norman,** *soprano* ALL-WAGNER PROGRAM Overture to 'The Flying Dutchman' 'Wesendonck' Lieder Dawn, Rhine Journey, Siegfried's Funeral March, and Immolation Scene, from 'Götterdämmerung'
JULY 11	SATURDAY	(10:30AM/SHED) OPEN REHEARSAL *(Sunday program)*
	8:30PM SHED	LEONARD BERNSTEIN MEMORIAL CONCERT **TANGLEWOOD MUSIC CENTER ORCHESTRA** **SEIJI OZAWA,** *conductor* **André Watts,** *piano* BEETHOVEN 'Leonore' Overture No. 3 MENDELSSOHN Piano Concerto No. 1 BRAHMS Symphony No. 4
JULY 12	SUNDAY 2:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **HERMAN MICHAEL,** *conductor* **André Watts,** *piano* GRIEG Music from 'Peer Gynt' LISZT Piano Concerto No. 2 SCHUMANN Symphony No. 1

WEEK THREE

JULY 16	THURSDAY 8:30PM THEATRE SPECIAL PRICES	**Emerson String Quartet** ALL-BEETHOVEN PROGRAM The Razumovsky Quartets Quartet No. 7 in F, Op. 59, No. 1 Quartet No. 8 in E minor, Op. 59, No. 2 Quartet No. 9 in C, Op. 59, No. 3
JULY 17	FRIDAY	Prelude Concert (6:30PM/SHED)
	8:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** *conductor* **Alfred Brendel,** *piano* ALL-BEETHOVEN PROGRAM 'Egmont' Overture Piano Concerto No. 1 Piano Concerto No. 3
JULY 18	SATURDAY	(10:30AM/SHED) OPEN REHEARSAL *(Sunday program)*
	8:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **ROGER NORRINGTON,** *conductor* **Thomas Zehetmair,** *violin* ALL-BEETHOVEN PROGRAM Violin Concerto Symphony No. 7
JULY 19	SUNDAY 2:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **SEIJI OZAWA,** *conductor* **Alfred Brendel,** *piano* ALL-BEETHOVEN PROGRAM Piano Concerto No. 2 Piano Concerto No. 5, 'Emperor' *The George W. and Florence N. Adams Concert*

WEEK FOUR

JULY 21 — TUESDAY 8:30PM SHED SPECIAL PRICES

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, *conductor*
A unique program ranging from light classical to popular favorites

JULY 22 — WEDNESDAY 8:30PM THEATRE

Sanford Sylvan, *baritone*
David Breitman, *piano*
ALL-SCHUBERT PROGRAM
'Drei Klavierstüke,' D.946 for piano
'Die schöne Müllerin'

JULY 24 — FRIDAY

Prelude Concert (7:00PM/SHED)

9:00PM SHED SPECIAL PRICES

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Janis Taylor, *mezzo-soprono*
Tanglewood Festival Chorus,
John Oliver, *conductor*
PROKOFIEV 'Alexander Nevsky'
(complete, with film)

JULY 25 — SATURDAY

(10:30AM/SHED)
OPEN REHEARSAL *(Sundoy progrom)*

8:30PM SHED

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, *conductor*
Emanuel Ax, *piano*
RAVEL 'Le Tombeau de Couperin'
SHOSTAKOVICH Piano Concerto No. 1
MOZART Rondo for piano and orchestra
BEETHOVEN Symphony No. 2

JULY 26 — SUNDAY 2:30PM SHED

BOSTON SYMPHONY ORCHESTRA
DENNIS RUSSELL DAVIES, *conductor*
Alicia de Larrocha, *piano*
Jayne West, *soprono*
Brian Matthews, *boss*
Tanglewood Festival Chorus,
John Oliver, *conductor*
BEETHOVEN Incidental music for
'The Ruins of Athens'
MOZART Piano Concerto No. 22 in E-flat, K.482
RAVEL 'La Valse'

WEEK FIVE

JULY 30 — THURSDAY 8:30PM THEATRE

Kronos Quartet
Recent works for string quartet by Terry Riley, John Zorn, Peter Sculthorpe, Bob Ostertag, and Steve Mackey, and the Quartet No. 2 ('Quasi una Fantasia') by H.M. Gorecki

JULY 31 — FRIDAY

Prelude Concert (6:30PM/SHED)

8:30PM SHED

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, *conductor*
John Browning, *piano*
CORIGLIANO 'Fantasia on an Ostinato'
PROKOFIEV Piano Concerto No. 3
BRAHMS Symphony No. 2

AUGUST 1 — SATURDAY

(10:30AM/SHED)
OPEN REHEARSAL *(Sundoy progrom)*

8:30PM SHED

THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Peter Serkin, *piano*
DRUCKMAN 'Summer Lightning'
BACH Piano Concerto in D minor
TCHAIKOVSKY Symphony No. 2, 'Little Russian'
Sponsored by Country Curtains ond The Red Lion Inn

AUGUST 2 — SUNDAY 2:30PM SHED SPECIAL PRICES

BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN, *conductor*
Yo-Yo Ma, *cello*
VAUGHAN WILLIAMS Fantasia on a Theme of Thomas Tallis
HARBISON Concerto for Double Brass Choir and Orchestra
DVOŘÁK Cello Concerto

WEEK SIX

AUGUST 5 — WEDNESDAY 8:30PM SHED SPECIAL PRICES

TANGLEWOOD ON PARADE
Afternoon events beginning at 2:30pm
(Gates open at 2:00pm)
BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, LEON FLEISHER, *conductors*
Peter Serkin, *piano*
Pamela Frank, *violin*
Yo-Yo Ma, *cello*
Program to include
BEETHOVEN Triple Concerto for piano, violin, and cello
TCHAIKOVSKY '1812' Overture

AUGUST 6 — THURSDAY 8:30PM THEATRE

Emanuel Ax, *piono*
Yoko Nozaki, *piono*
Jayne West, *soprono*
Mary Ann McCormick, *mezzo-soprono*
Richard Clement, *tenor*
Brian Matthews, *boss*
Tanglewood Choir,
John Oliver, *conductor*
BRAHMS 'Liebeslieder' Waltzes
ROSSINI Petite Messe solennelle

AUGUST 7 — FRIDAY

Prelude Concert (6:30PM/SHED)

8:30PM SHED

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, *conductor*
Joshua Bell, *violin*
MOZART Symphony No. 14
PROKOFIEV Violin Concerto No. 2
BIZET Symphony in C

AUGUST 8 — SATURDAY

(10:30AM/SHED)
OPEN REHEARSAL *(Sunday program)*

8:30PM SHED SPECIAL PRICES

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *conductor*
Kathleen Battle, *soprano*
Frank Lopardo, *tenor*
Thomas Hampson, *boritone*
Tanglewood Festival Chorus,
John Oliver, *conductor*
ROSSINI Excerpts from 'The Barber of Seville'
ORFF 'Carmina burana'

AUGUST 9 — SUNDAY 2:30PM SHED

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, *conductor*
Jean-Ives Thibaudet, *piano*
Tanglewood Festival Chorus,
John Oliver, *conductor*
D'INDY Symphony on a French Mountain Air
FRANCK Symphonic Variations for piano and orchestra
DEBUSSY Nocturnes
RAVEL 'Boléro'

Photos: Archive Photos, Robert Brousseau, Donald Dietz, Fayer, Wien/DGP, Roger D. Farrington, Carol Friedman, Ed Lederman, Steve Liss, William Mercer, Ken Nahoum, Lincoln Russell, Nick Sangiamo, Peter Schaaf, Walter H. Scott, Steve J. Sherman, Christian Steiner

WEEK SEVEN

AUGUST 12	WEDNESDAY 7:00PM THEATRE SPECIAL EVENT	**Yo-Yo Ma,** *cello* BACH The Six Suites for unaccompanied cello (Please note: This is an extended concert. There will be a one-hour intermission at 8:15 PM.)
AUGUST 14	FRIDAY	Prelude Concert (6:30PM/SHED)
	8:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **JOHN NELSON,** *conductor* **Frederica von Stade,** *mezzo-soprano* BERLIOZ Overture to 'Benvenuto Cellini' BERLIOZ 'Les Nuits d'été' RIMSKY-KORSAKOV 'Scheherazade'
AUGUST 15	SATURDAY	(10:30AM/SHED) OPEN REHEARSAL *(Saturday program)*
	8:30PM SHED SPECIAL PRICES	**BOSTON SYMPHONY ORCHESTRA** **JOHN NELSON,** *conductor* **James Galway,** *flute* MOZART Flute Concerto No. 1 in G, K.313 RACHMANINOFF Symphony No. 2
AUGUST 16	SUNDAY 2:30PM SHED	**MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ,** *conductor* **Rudolf Firkušny,** *piano* **Malcolm Lowe,** *violin* **Burton Fine,** *viola* ALL-MOZART PROGRAM Sinfonia concertante in E-flat for violin and viola Piano Concerto No. 16 in D, K.451 Symphony No. 39

WEEK EIGHT

AUGUST 20	THURSDAY 8:30PM THEATRE	**Pamela Frank,** *violin* **Peter Serkin,** *piano* BACH Sonata No. 3 in E, for violin and piano BUSONI Violin Sonata No. 2 in E minor, Op. 36a BRAHMS Sonata No. 3 in D minor, Op. 108 SCHUBERT 'Rondo brillant' in B minor, D.895, for violin and piano
AUGUST 21	FRIDAY	Prelude Concert (6:30PM/SHED)
	8:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **MAREK JANOWSKI,** *conductor* **Garrick Ohlsson,** *piano* DVOŘÁK 'Othello' Overture BARTÓK Piano Concerto No. 3 BEETHOVEN Symphony No. 5
AUGUST 22	SATURDAY	(10:30AM/SHED) OPEN REHEARSAL *(Sunday program)*
	8:30PM SHED	**BOSTON SYMPHONY ORCHESTRA** **JAMES CONLON,** *conductor* **Carol Vaness,** *soprano* PÄRT Symphony No. 2 MOZART Arias from 'Così fan tutte,' 'Le nozze di Figaro,' and 'Don Giovanni' PROKOFIEV Suite from 'Romeo and Juliet'
AUGUST 23	SUNDAY 2:30PM SHED SPECIAL PRICES	**BOSTON SYMPHONY ORCHESTRA** **MAREK JANOWSKI,** *conductor* **Itzhak Perlman,** *violin* ALL-BRAHMS PROGRAM Violin Concerto Symphony No. 1

JAZZ WEEKEND

AUGUST 28	FRIDAY 7:30PM SHED	**RAY CHARLES** with special guests **The Modern Jazz Quartet** (Grounds open at 5:30pm)
AUGUST 29	SATURDAY 7:30PM SHED	**MEL TORMÉ and MAUREEN McGOVERN** with special guests **The Herb Pomeroy Big Band** (Grounds open at 4pm with afternoon concerts)
AUGUST 30	SUNDAY 7:30PM SHED	**WYNTON MARSALIS** with special guests **THE DAVE BRUBECK QUARTET** (Grounds open at 4pm with afternoon concerts)

TDK LAWN TICKETS FOR CHILDREN

For the fourth consecutive year, TDK, the world's largest manufacturer of audio and video tape, has generously provided a grant giving children the opportunity to enjoy Tanglewood free of charge. These lawn tickets are available to children under the age of 12 and can be obtained by a parent or guardian on the day of the concert from the Tanglewood Box Office. Up to four free children's tickets are offered per parent/guardian per concert.

Children admitted without charge must sit with their parent/guardian on the lawn, and children under the age of five *must* be seated on the rear half of the lawn. Children under the age of five are not permitted in the Koussevitzky Music Shed or the Theatre during concerts. These special lawn tickets are available for all concerts listed in this brochure, including the Independence Day concert and the Jazz Festival, but are not available for Popular Artists events.

Please note: This policy does not apply to groups of children. Organized children's groups (15 or more) should contact Group Sales for special rates. Children must be accompanied by adults at all times while on the Tanglewood Grounds.

TANGLEWOOD MUSIC CENTER

LEON FLEISHER, Artistic Director

When the Tanglewood Music Center opened its doors in 1940, it represented the fulfillment of Serge Koussevitzky's dream of establishing a center for advanced musical study that would assist outstanding young musicians in their transition from "student" to "professional" standing.

Concerts by the Tanglewood Fellows and by Boston University Tanglewood Institute members include vocal recitals, chamber music, and full orchestra concerts led by Conducting Fellows as well as by such distinguished faculty members as Seiji Ozawa, Leon Fleisher, John Nelson, and Gunther Schuller. The TMC presents performances in the Theatre and the Chamber Music Hall most weekday and Sunday evenings at 8:30pm, Saturday afternoons at 2pm, and Sunday mornings at 10am.

Seats are unreserved and available as of one hour before concert time for a contribution of $5 ($7 for orchestra concerts). Tanglewood Friends are admitted without further contribution. Complete concert schedules and information about the training programs are available at the Friends Office near the main gate, or you may call (413) 637-1940 after June 5.

We encourage you to include a TMC concert in your visit to Tanglewood this summer. Season highlights include the Opening Exercises on Tuesday, June 30 (free and open to the public); weekly Tanglewood Music Center Orchestra concerts; the annual Festival of Contemporary Music; and Tanglewood on Parade, a benefit for the TMC, on Wednesday, August 5.

FESTIVAL OF CONTEMPORARY MUSIC

JOHN HARBISON, Composer in Residence

Now in its 29th year, the Tanglewood Music Center's Festival of Contemporary Music is consistently praised as this country's premier showcase for the music of our own time. The 1992 Festival will open on Monday, July 27, when Fellows of the Tanglewood Music Center present a concert including music by young composers Stephen Jaffee and Scott Lindroth. Also featured will be the world premiere of a new work by Osvaldo Golijov, recipient of the first Paul Fromm Award; the award is a commission offered jointly by the TMC and the Fromm Music Center at Harvard, and marks the beginning of a new partnership between the TMC and the Fromm Foundation. The Festival continues on Tuesday evening, July 28, with a concert by the California EAR ('Experimental And Recent') Unit, featuring works by Rzewski, Steiger, Reynolds, and Subotnick; this concert is also sponsored by a grant from the Fromm Foundation. On Wednesday, July 29, the Fellows will again be center stage for a concert including music by Hartke, Jarvinen, Corigliano, and Wyner.

The Kronos Quartet will appear on Thursday, July 30, in a concert of works by Zorn, Mackay, and Gorecki, among others. Friday evening's Boston Symphony concert will feature John Corigliano's 'Fantasia on an Ostinato.' On Saturday afternoon, Fellows will present works of Druckman, Ran, Arthur Berger (celebrating the composer's 80th birthday), and Peter Maxwell Davies, and the newest movement of Henze's 'Requiem,' featuring Peter Serkin as the piano soloist. On Saturday evening the BSO performs Jacob Druckman's 'Summer Lightning,' commissioned by the BSO to celebrate the TMC's 50th anniversary in 1990. The concert of Sunday morning, August 2, will feature major works of Christopher Rouse, Witold Lutosławski, and George Perle. John Harbison's Concerto for Double Brass Choir and Orchestra, conducted by David Zinman, will be featured at the Boston Symphony concert in the afternoon. The Festival will conclude on Sunday evening, when the TMC Orchestra, conducted by John Harbison, will present a new work by John Gibson (the TMC's annual Paul Jacobs Memorial Fund commission), the Schoenberg Violin Concerto (featuring Rose Mary Harbison as soloist), and works of Scott Wheeler and Nicholas Maw.

Festival Tickets are required for the Kronos Quartet and Boston Symphony concerts; all other events are open without charge to Tanglewood Friends, and to the public for a contribution of $5 per event ($7 for the orchestra concert on Sunday evening).

The Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

HOW TO PURCHASE TICKETS

BY TELEPHONE—

Call **TICKETMASTER** to charge tickets instantly on a major credit card:

BOSTON (617) 931-2000

NEW YORK CITY (212) 307-7171

OTHER AREAS 1-800-347-0808

BY FAX—

Fax your completed order with credit card information to:

UNTIL JUNE 4: (617) 638-9247

AFTER JUNE 5: (413) 637-8930

BY MAIL—

Mail the completed order form with payment and a business-size, stamped, self-addressed envelope to:

UNTIL JUNE 3:
Tanglewood Ticket Office
Symphony Hall, Boston, MA 02115

AFTER JUNE 5:
Tanglewood Ticket Office
Tanglewood, Lenox, MA 01240

IN PERSON—

From June 5: Tickets are on sale at the Tanglewood Box Office, at Tanglewood's main entrance, West Street, Lenox, MA, Tuesday through Saturday from 10:00am to 6:00pm, and Sunday from noon to 6:00pm. Extended hours beginning June 26: Monday through Friday from 10:00am to 6:00pm and until intermission on concert evenings; Saturday from 9:00am until intermission; Sunday from 10:00am to intermission.

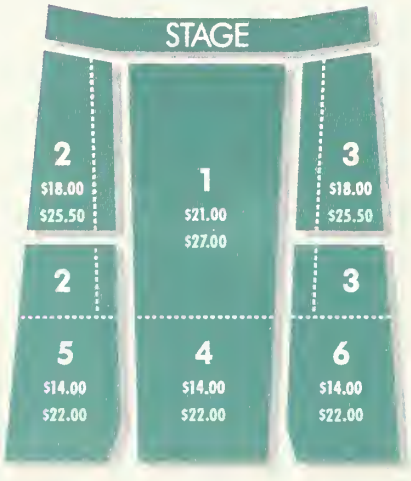
SPECIAL GROUP DISCOUNTS

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our Group Sales Tent either before or after your concert, please call the Group Sales Office at (617) 638-9345.

SHED SEATING PLAN

TANGLEWOOD TICKET PRICES
(for July 4 and Jazz at Tanglewood prices please see page 4)

THEATRE-CONCERT HALL SEATING PLAN



LAWN POLICY: Undated lawn tickets for Tanglewood concerts may be purchased in advance at the Tanglewood Box Office beginning June 5. Lawn tickets for regularly priced Music Shed and Theatre-Concert Hall concerts are not valid for specially priced concerts.
Lawn tickets may not be ordered by telephone, fax, or mail.

LAWN POLICY FOR CHILDREN: Children under the age of 12 will be given special lawn tickets to attend Tanglewood Concerts FREE OF CHARGE when accompanied by a parent or other adult guardian (see page 4 for details). Children under the age of 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

OPEN REHEARSALS: Admittance to the Saturday-morning Open Rehearsals requires a separate ticket available at the Tanglewood Box Office beginning at 9:00am on the morning of the rehearsal.

	REGULAR PRICES	SPECIAL PRICES
MUSIC SHED	$52 47 42.50 30 19.50 12.50	$63.50 57 49 38.50 25 18
THEATRE-CONCERT HALL	$21 18 14	$27 25.50 22
LAWN Music Shed Events	$9.50	$10.50
Theatre-Concert Hall Events	$7.50	$8.50
Tanglewood on Parade	$12.50	
SATURDAY OPEN REHEARSALS (General Admission) $10.50		
AUGUST 12/THEATRE-CONCERT HALL Bach Six Suites $33 31 27 Lawn – $9.50		

FOR FURTHER INFORMATION PLEASE CALL:

Until June 3:
Symphony Hall,
Boston (617) 266-1492.

From June 5:
Tanglewood, Lenox (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood concert line at (413) 637-1666.

In the event that the Box Office is unable to fill your request for a specific location or price, you will receive the closest alternative and any necessary refund.

Please note that there can be no refunds or exchanges, even in the event of inclement weather.

Tanglewood is handicapped accessible. Seating for wheelchair patrons is available for purchase. Please inquire at the box office or when you submit your ticket order.

Tanglewood
1 9 9 2

KENNETH HAAS, Managing Director
DANIEL R. GUSTIN, Manager of Tanglewood

The Boston Symphony Orchestra is funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency. Tanglewood is a registered service mark of the Boston Symphony Orchestra, Inc.

All programs and artists subject to change.

Baldwin Piano

TICKET ORDER FORM

PLEASE PRINT

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (day) _____ (evening) _____

SHED CONCERTS

Date(s)	Preferred Section Number	No. of Tickets	Price	Total

THEATRE-CONCERT HALL CONCERTS

Date(s)	Preferred Section Number	No. of Tickets	Price	Total

JULY 4 / JAZZ AT TANGLEWOOD

Date(s)	No. of Tickets	Price	Total
July 4			
August 28			
August 29			
August 30			

Ticket Order Total	
Handling Fee (per order)	$2.00
Grand Total	

☐ Enclosed is my check made out to Boston Symphony Orchestra.

☐ Please charge my tickets to: ☐ The American Express® Card. ☐ VISA ☐ MasterCard
Don't leave home without it®

Card No. _____ Exp. Date _____

Signature _____
(as it appears on card)

SPECIAL EXCURSION SERVICE to Tanglewood concerts is offered by a number of tour agencies, including Biss Tours (718) 426-4000; K & L Tours (617) 267-1905; Parker Tours (718) 428-7800; Spencer Tours (203) 322-5137; and Colpitts World Travel (617) 326-7800.

BUS SERVICE TO THE LENOX AREA is offered by Peter Pan Bus Lines. For fare and scheduling information, please call (617) 426-7838.

DIRECTIONS TO TANGLEWOOD: Tanglewood is close to the major cities of New England and New York. From Boston take the Massachusetts Turnpike (I-90) west to Exit 2 (Lee-Lenox). From New York City and New Jersey take the Taconic State Parkway to the Berkshire Section of the New York Thruway east to the Massachusetts Turnpike Exit 2. From Connecticut take I-91 to the Massachusetts Turnpike west to Exit 2. Signs mark the route from Exit 2 to Tanglewood; the main entrance is 1.4 miles west of Lenox center on Route 183 (West Street). Ample free parking is available.

WHERE TO STAY IN THE BERKSHIRES: For information or a guide to lodging, dining, and other activities in the Berkshire area, write: The Berkshire Visitors Bureau, Box BSO, The Berkshire Common, Pittsfield, MA 01201, or call (800) 237-5747.

Boston Symphony Orchestra
Symphony Hall
Boston, MA 02115

Tanglewood
1 9 9 2

TANGLEWOOD MUSIC CENTER
1992 Session

REPERTOIRE SUMMARY

Total number of compositions performed: 232

		1992	1991
2	compositions by 2 pre-eigthteenth and 18th century composers	0.86	0.55
3	compositions by 2 classical composers	5.60	9.34
61	compositions by 18 19th century composers	26.29	24.73
29	compositions by 20 20th century post-Romantic composers	12.50	8.79
9	compositions by 2 20th century impressionist composers	3.88	4.95
9	compositions by 3 20th century atonal composers	3.88	2.19
51	compositions by 31 20th century miscellaneous composers	21.99	30.77
58	compositions by 47 contemporary and avant garde composers	25.00	18.68
		100.00%	100.00%

Composers represented by three or more works performed in concert:

Beethoven	17	Poulenc	4
Brahms	10	Ravel	5
Copland	3	Rossini	3
Dallapiccola	3	Schoenberg	5
Debussy	4	Schubert	5
Dvorak	4	Schuller	3
Harbison	5	Schumann	4
Haydn	6	Strauss	6
Holst	3	Stravinsky	4
Mendelssohn	3	Vaughan-Williams	3
Messiaen	4	Webern	3
Mozart	7	Wyner	3

Fellowship chamber music performed:

Standard works	45	53.57%
Contemporary	39	46.43
	84	100.00%

Adson		Two Ayres
Albeniz		El Albaicir
Albinoni		Sonata St. Mark
Amlin	*	The Heavenly Feast
Anderson		Flute Etudes
Anon.		Have you seen but a whyte lillie grow
Argento	*	From the Diary of Virginia Woolf
Argento	*	Six Elizabethan Songs
Argento		Songs About Spring
Arnold		Brass Quintet, Op. 73
Arutunian		Armenian scenes
Aston		Five Songs of Crazy Jane
Babbitt		Three songs
BachJan		Laudes
BachJS		Art of Fugue
BachJS		Chorale Prelude
BachJS		Concerto in D minor
BachJS		Contrapunctus I
BachJS		Contrapunctus IV
BachJS		Contrapunctus IX
BachJS		English Suite
BachJS		Fantasie
BachJS		Flute Sonatas
BachJS		French Suite
BachJS		Italian Concerto
BachJS		Magnificat
BachJS		Partita BWV 1013
BachJS		Partitas, 1 & 2
BachJS		Sonata in C Major
BachJS		Suite No. 3
BachJS		Well-Tempered Clavier
BachWF		Duos
BachWF		Sonata
Bach-Busoni		Chaconne in D minor
Barber	*	Adagio
Barber		Excursions
Barber		Five songs
Barber	*	Hermit Songs
Barber		Nuvoleta
Barber	*	Summer Music
Bartok	*	Concerto for Orchestra
Bartok	*	Dance Suite
Bartok		Duets
Bartok		Six Bulgarian Dances
Bartok		Sonatine
Bartok		String Quartet No. 1
Bartok		String Quartet No. 5
Bax	*	Tintagel
Beethoven		Fidelio
Beethoven	*	La Ci Darem Variations
Beethoven	*	Octet
Beethoven	**	Overture Leonore No. 3
Beethoven		Piano Concerto No. 1
Beethoven		Piano Concerto No. 2

*indicates whole or partial performance

Beethoven	*	Piano Concerto No. 4
Beethoven		Piano Concerto No. 5
Beethoven		Piano Quintet, Op. 16
Beethoven		Piano Sonata, Op. 10
Beethoven		Piano Sonata, Op. 110
Beethoven		Piano Sonata, Op. 13
Beethoven		Piano Sonata, Op. 2
Beethoven		Piano Sonata, Op. 22
Beethoven		Piano Sonata, Op. 27
Beethoven		Piano Sonata, Op. 31
Beethoven		Piano Sonata, Op. 53
Beethoven		Piano Sonata, Op. 81a
Beethoven		Piano Sonata, Op. 90
Beethoven	*	Piano Trio, Op. 1, no. 1
Beethoven		Piano Trio, Op. 11
Beethoven		Piano Trio, Op. 121a
Beethoven	*	Piano Trio, Op. 70, no. 1
Beethoven	*	Serenade, Op. 25
Beethoven	*	String Quartet, Op. 130
Beethoven	*	String Quartet, Op. 131
Beethoven	*	String Quartet, Op. 132
Beethoven		String Quartet, Op. 18, no. 1
Beethoven	*	String Quartet, Op. 18, no. 3
Beethoven		String Quartet, Op. 18, no. 5
Beethoven	*	String Quartet, Op. 59, no. 1
Beethoven	*	String Quartet, Op. 74
Beethoven		String Quartet, Op. 74
Beethoven		String Quartet, Op. 95
Beethoven	*	String Trio, Op. 9, no. 1
Beethoven		String Trio, Op. 9, no. 3
Beethoven		Symphony No. 2
Beethoven		The Flee
Beethoven	*	Triple Concerto
Beethoven	*	Violin Sonata, Op. 24
Bellini	**	Ma rendi pur contento
Bennett		April is in my mistress' face
Berberian		Stripsody
Berg		Die Nachtigall
Berg		Piano Trio
Berg		Sieben fruhe Lieder
Berg	*	String Quartet, Op. 3
Berger	*	Perspectives II
Berlioz	*	Excerpts from Romeo and Juliet
Berlioz	*	Roman Carnival Overture
Bernstein		Candide
Bernstein		Four Songs
Bernstein		West Side Story
Bhushan	*	Last Tryst
Bizet		Carmen
Boccherini		String Quintet, Op. 24, no. 4
Bock		She Loves Me
Boehm		Grand Polonaise
Bononcini		Per la Gloria
Borodin		Quartet No. 2

Boulanger	*	Clairieres dans le ciel
Boyd	*	Cycle of Love
Bozza		Agrestide
Bozza		Aria
Bozza		Image
Bozza		Sonatine
Bozza		Suite Francaise
Brahms		Ballade, Op. 10
Brahms		Clarinet Quintet
Brahms		Clarinet Sonatas, Op. 120
Brahms	*	Clarinet Trio, Op. 114
Brahms		Es ist ein Ros entsprungen
Brahms		Five songs
Brahms	*	Five songs
Brahms	*	Four songs
Brahms		Four songs
Brahms		Four songs
Brahms	*	Horn Trio
Brahms		Hungarian Dances
Brahms		Intermezzo
Brahms	*	Liebeslieder Waltzes
Brahms		Opus 113
Brahms	*	Opus 52
Brahms		Piano Concerto, Op. 15
Brahms	*	Piano Quartet, Op. 60
Brahms	*	Piano Quintet, Op. 34
Brahms		Piano Trio, Op. 8
Brahms		Songs to Platen and Daumer, Op. 32
Brahms		String Sextet, Op. 18
Brahms		String Sextet, Op. 36
Brahms	**	Symphony No. 1
Brahms		Three songs
Brahms		Two songs
Brahms	*	Zigeunerlieder
Bridge	*	Three Songs
Britten		Cabaret Songs
Britten		Four songs
Britten	*	Gloriana
Britten		On this Island
Britten	*	Songs and Proverbs of William Blake
Bruckner	*	Ave Maria
Bruckner	*	Symphony No. 4
Byrd		Earle of Oxford March
Byrd		Ne Irascarious, Domine
Caccini		Amarilli
Cage		Living Room Music
Caldara		Four songs
Calvert		Suite from the Monteregian Hills
Campion	*	A Treasured Collection of Eddies
Campion		Orchestral piece
Canadian		She's like the Swallow
Carissimi		Vittoria, mio vore
Carter		Canon for Three
Carter		Eight Etudes & a Fantasy

Carter		The Rose Family
Carter		Warble for Lilac-time
Chaitkin		Quintet
Chausson		Le Charme
Chopin		Etudes, Op. 10 & 25
Chopin		Four ballades
Chopin		Four scherzos
Chopin		Nocturnes
Colgrass	*	Inventions on a Motive
Copland	*	Appalachian Spring
Copland		Duo
Copland	*	Fanfare for the Common Man
Copland		Poems of Emily Dickinson
Copland	**	Sonata
Copland		Tender Land
Copland		Three songs
Corigliano	*	Fantasia on an Ostinato
Corigliano		Four songs
Cox		Orchestral piece
Cox	*	Piece in Two Halves
Creston		Prelude and Dance
Creston	*	Sonata, Op. 19
Crumb	*	Madrigals, Book I
Crumb	*	Madrigals, Book III
Crusell		Clarinet Concerto
Cutter	*	Three Songs
Cutter		Whatever is, is right
Dahl		Music for Brass
Dallapiccola	*	An Mathilde
Dallapiccola	*	Cinque canti
Dallapiccola	*	Divertimento
Davies	*	Threnody for Michael Vyner
Dawson,arr.	*	Soon Ah Will Be Done
Debussy		Ariettes Oubliees
Debussy		Children's Corner
Debussy		Estampes
Debussy		Four songs
Debussy		Images, Books I, II
Debussy		Jardins sous la pluie
Debussy	*	La Mer
Debussy		Les Collines d'Anacapri
Debussy		L'Isle Joyeuse
Debussy		Petite Suite
Debussy	*	Prelude to Afternoon of a Faun
Debussy		Preludes, Book I
Debussy		Proses Lyriques
Debussy		Quatre chansons de jeunesse
Debussy	*	Sonata
Debussy		Syrinx
Debussy	*	Three Chansons
DeFalla		Siete Canciones Populares Espanolas
Delibes		Bonjour Suzon
DelloJoio	*	A Jubilant
Delp		Quarterion

DiLasso	*	O oochi manza mia
Donaudy		Six songs
Donizetti	**	Me voglio fa 'na casa
Donizetti		Two songs
Dowland		Two songs
Druckman	*	Nor Spell Nor Charm
Duparc		Lamento
Durante		Two songs
Dvorak	*	Four Romantic Pieces
Dvorak	*	Piano Quintet, Op. 81
Dvorak		Quintet, Op. 77
Dvorak		Serenade, Op. 44
Dvorak		Slavonic Dances
Dvorak		Songs of Nature
Dvorak	*	String Quartet, Op. 105
Dvorak		String Quartet No. 6, Op. 96
Dvorak	*	Terzetto
Ewald		Brass Quintet No. 1
Ewald		Brass Quintet No. 2
Ewald		Brass Quintet No. 3
Faure		Fantaisie
Faure		Five songs
Faure		Four songs
Faure		Impromptu, Op. 86
Faure		Melodies de Venise
Faure		Piano Quartet, Op. 15
Faure		Six songs
Faure	*	Sonata in A Major, Op. 13
Feld		Toccata & passacaglia
Fennimore	*	Party Songs
Fine	*	The Hour Glass
Finzi		Four songs
Finzi		Let us Garlands Bring
Fisher	*	Blue Song/Plastic Dance
Foss		Time Cycle
Four songs		Le bonheur est chose
Franck		Messe Solennelle
Franck	*	Violin Sonata in A Major
Franz		Widmung
Fussell		To America
Gabrieli		Canzona per Sonare No. 2
Gabrieli		Canzoni
Gershwin		Do, Do, Do
Gershwin		Porgy and Bess
Gibson	*	House of the Dreamers
Gilbert		Two songs
Giordani		Caro mio ben
Glazounov		Concerto
Glazounov		Quartet for Saxophones
Glinka		Nocturne
Gluck		O del mio dolce ardor
Godard		Chanson de Florian
Goldstein		Brass Quintet
Golijov	*	Yiddishbbuk

Gounod		Faust
Gounod	*	Petite Symphonie
Grainger		Irish Tune
Grieg	*	Violin Sonata in C minor
Griffes	**	Five songs
Griffes		Poem
Griffes		Two songs
Guion		At the cry of the first bird
Hahn		Four songs
Hahn		Si mes vers
Halffter		Canciones del Nino de Cristal
Hall		In Reverence
Halle	*	Der Struwwelpeter
Handel		Messiah
Handel		Overture to Berenice
Handel		Rinaldo
Handel		Samson
Handel		Semele
Handel		Seven songs
Handel		Sonata, Op. 1
Handel		Three Pieces
Harbison	*	Due Libri
Harbison	*	Fantasy-Duo
Harbison	*	Magnum Mysterium
Harbison		November 19, 1828
Harbison		Where Did You Go?
Harbison	*	Wind Quintet
Harrison	*	Concerto for Violin with Percussion Orchestra
Hartke	*	Wir kussen ihnen tausendmal die Hande
Haydn		Piano Sonata, Hob. XVI:49
Haydn		Piano Sonata, Hob. XVI:50
Haydn	*	Piano Trio, Hob. XV:18
Haydn	*	String Quartet, Op. 20, no. 2
Haydn		String Quartet, Op. 20, no. 4
Haydn	*	String Quartet, Op. 55, no. 2
Haydn	*	String Quartet, Op. 64, no. 1
Haydn		String Quartet, Op. 64, no. 3
Haydn		String Quartet, Op. 71, no. 1
Haydn		String Quartet, Op. 71, no. 1
Haydn	*	String Quartet, Op. 76, no. 1
Haydn		String Quartet, Op. 76, no. 2
Haydn	*	Symphony No. 104
Head		Four songs
Heiden		Sonata
Heiss	*	Quartet for Four Trombones
Henze	*	Ave Verum
Henze		In Memoriam L.K.A.
Hindemith		Flute Sonata
Holst		Second Military Suite
Holst	*	Seven Part Songs, Op. 44
Holst	*	Seven songs
Holst	*	Six Choruses, Op. 53
Honegger		Dance de la Chevre
Horne		Orchestral piece

Horne	*	Out of the Air
Hundley		Eight Songs
Ibert		Concertino de Camera
Ibert		Flute Piece
Ibert		Trois Pieces Breeves
Irish		Danny Boy
Ives		Concord Sonata
Ives		Four songs
Ives	*	Piano Trio
Ives		Seven songs
Ives	*	Sonata No. 2
Ives		Three Songs
Jaffe	*	Double Sonata
Jalbert		Orchestral piece
Jalbert	*	Songs of Gibron
Janacek	*	Mladi
Janacek	*	Sonata
Johnson	*	Ride On King Jesus
Jones		Motor Music
Jones/Schmidt		The Fantasticks
Joplin		Junk Man Rag
Kern		Bill
Kilpinen	*	Lieder um den Tod
Klughardt	*	Quintet, Op. 79
Kraft	*	Quartet for Percussion
Krommer		Clarinet Concerto
Kuhlau		Quartet in E Minor
Laderman		Eve's Now-I-Lay-Me
Lantier		Sicilienne
Larsen		Songs from Letters, Calamity Jane to her daughter
Lebow	*	Suite for Brass
Legrenzi		Che fiero costume
Leontovich		My Mother Told Me
Lerdahl	*	Imitations
Lieberman		Flute Sonata
Lindroth	*	Stomp
Liszt	**	Four songs
Liszt		Piano Concerto No. 2
Liszt		Twelve piano pieces
Loewe		If ever I could leave you
Lohr		Little Irish Girl
Lotti		Pur di cesti
Luboff,arr.	*	Steal Away
MacDowell		Piano Concerto in D minor
Mahler	*	Ruckert Lieder
Marcello		Il mio bel foco
Martin		Ballade
Martin	*	Quatre sonnets a Cassandre
Martino		Alone
Martinu		Sonatine
Marx	*	Five songs
Maurer		Three Songs
Maw	*	The World in the Evening
Mendelssohn		Elijah

Mendelssohn		Four songs
Mendelssohn	*	Octet
Mendelssohn	*	Piano Concerto
Mendelssohn		Piano Concerto in D minor
Mendelssohn	*	Trio, Op. 49, no. 1
Menotti		The Consul
Menotti		The Medium
Messiaen	*	La Merle Noir
Messiaen	*	La Mort du Nombre
Messiaen	*	Quartet for the End of Time
Messiaen	*	Un Vitrail et des Oiseaux
Milan		Pavane
Milhaud	*	Suite
Monteverdi		Lasciatemi morire
Montsalvatge		Cinco Invocaciones al Crucificado
Moore		Ballad of Baby Doe
Mozart		Abduction from the Seraglio
Mozart		Clarinet Concerto
Mozart	*	Clarinet Quintet, K. 581
Mozart		Cosi fan tutte
Mozart		Don Giovanni
Mozart		Eine Kleine Nachtmusik
Mozart		Fantasy, K. 475
Mozart		Five songs
Mozart		Flute Concerto in D Major
Mozart		Flute Concerto in G Major
Mozart		Magic Flute
Mozart		Piano Concerto, K. 466
Mozart		Piano Concerto, K. 503
Mozart	*	Piano Quartet, K. 493
Mozart		Piano Quintet, K. 452
Mozart		Piano Sonata, K. 284
Mozart		Piano Sonata, K. 310
Mozart		Piano Sonata, K. 333
Mozart	*	Serenade, K. 375
Mozart	*	Serenade, K. 388
Mozart	*	String Quartet, K. 421
Mozart		String Quartet, K. 464
Mozart		String Quartet, K. 465
Mozart		String Quartet, K. 575
Mozart		String Quintet, K. 515
Mozart		String Quintet, K. 593
Mozart	*	Symphony No. 41
Mozart	*	Violin Sonata in A Major
Mozart		Concerto for Flute and Harp
Mozart		Marriage of Figaro
Muczynski		Flute Duos
Muczynski		Flute Sonata
Mussorgsky	*	Songs and Dances of Death
Mussorgsky	**	The Nursery
Musto	*	Shadow of the Blues
Nicolai		Merry Wives of Windsor
Niehaus		Mosaics
Nielsen		Fantasia

Nielsen	*	String Quartet, Op. 13
Nielsen	*	Symphony No. 5
Niles		Gambling Songs
Nin		Three songs
Obradors		Classical Spanish Songs
Obradors		Four songs
Owens		Six Pieces
Paisiello		Nel cor piu non mi sento
Panufnik	*	String Sextet
Pasatieri		Three songs
Paulus	*	Artsongs
Pedrell		Pastorales
Pergolesi		Two songs
Perle	*	Sonata a Cinque
Pezel		Three Pieces
Pierene		Impromptu Caprice
Pilss		Capriccio
Pizzetti	*	Tre Sonetti del Petrarca
Potter		The Rock and the River
Poulenc	*	Banalites
Poulenc		C
Poulenc	*	Fiancailles pourrire
Poulenc		Flute Sonata
Poulenc		Parisiana
Poulenc	*	Sextet
Poulenc	*	Trio for Oboe, Bassoon and Piano
Poulenc		Trois poemes
Previn	*	Four Outings for Brass
Primosch	*	String Quartet No. 2
Prokofieff		Piano Sonata, Op. 28
Prokofiev	*	Quintet
Prokofiev	*	String Quartet No. 1
Puccini		Two songs
PurcellE		Passing by
PurcellH		Five songs
Quilter		Five songs
Rachmaninoff	*	Five songs
Rachmaninoff		Suite No. 2
Rachmaninoff		Two songs
Ran	*	Chicago Skyline
Ravel	*	Daphnis and Chloe, Suite 2
Ravel	*	Histoires naturelles
Ravel		Introduction and Allegro
Ravel		Jeaux d'eau
Ravel	*	Quartet
Ravel	*	Sheherezade
Ravel		Three songs
Ravel	*	Trois Poemes de Stephane Mallarme
Reicha		Quartet in D
Reinecke	*	Wind Octet, Op. 26
Riegger	*	Sonatine
Rimsky-Korsakov		The Oktav
Rochberg		Three songs
Rodgers		Some enchanted evening

Schubert		Eight songs
Schuller	*	Bass Quartet
Schuller	*	Concerto for Piano Three Hands
Schuller	*	Renaissance Lyrics
Schuman		Dozing on the Lawn
Schumann		Abegg Variations
Schumann	*	Andante and Variations
Schumann		Dichterliebe
Schumann		Fantasy Piece, Op. 73, no. 3
Schumann		Fantasy Pieces
Schumann		Five songs
Schumann	*	Four songs
Schumann		Frauenliebe und-leben
Schumann		Liederkreis
Schumann		Piano Quintet, Op. 44
Schumann	*	Six songs
Schumann	**	Violin Sonata in D minor, Op. 121
Schumann, C.		Four songs
Shapey	*	Evocation No. 2
Shaw		Small Talk
Shostakovitch	*	String Quartet No. 6
Smetana		Bartered Bride
Smetana	*	String Quartet in E minor
Sondheim		Five songs
Sousa		Liberty Bell March
Sousa		Washington Post March
Stradella		Two songs
StrausJ		Die Fledermaus
StrausJ	*	Music of the Spheres
Strauss	*	Brentano Lieder
Strauss	*	Feierlicher Einzug
Strauss	*	Five songs
Strauss	*	Four songs
Strauss	*	Madchenblumen
Strauss		Three songs
Strauss	*	Till Eulenspiegel
Stravinsky	*	Ave Maria
Stravinsky		Danse Russe
Stravinsky	*	Octet
Stravinsky	*	Petrouchka
Stravinsky	*	Three Pieces for String Quartet
Stravinsky		Three songs
Stravinsky		Three Pieces
Szymanowski	*	Piesni Muezzina Szalonego
Tailleferre		Sonata for Harp
Tchaikovsky		Dumka
Tchaikovsky	*	Overture 1812
Tchaikovsky	*	String Quartet, Op. 11
Tchaikovsky		Three songs
Telemann	*	Flute Sonata No. 4
Telemann		Quartet in D minor
Thompson	*	Alleluia
Tippett		Come unto these yellow sands
Torelli		Tu lo sai

Tosti		Two songs
Tuerke	*	Oktett
Turina	*	Poema en Forma de Canciones
Varese	*	Octandre
VaughanWms	*	On Wenlock Edge
VaughanWms	*	Fantasia on a Theme by Thomas Tallis
VaughanWms		Songs of Travel
VaughanWms	*	Two songs
Verdi	**	Il tramonto
Verdi	**	La Seduzione
Verdi		Perduta ho la pace
Villa Lobos	*	Wind Quintet
Vivaldi		Allegro
Vivaldi		Flute Concertos
Wagner		Funf Gedichte von Mathilde Wesendonck
Wagner		Prelude to Die Meistersinger
Wagner		Three songs
Walton	*	Three songs on poems of Edith Sitwell
Warlock		Two songs
Warren		Snow Towards Evening
Weber		Clarinet Concertos 1, 2
Weber		Concertino
Weber	*	Trio, Op. 63
Webern	*	Entflieht auf Leichten Kahnen
Webern	*	Funf geistliche Lieder
Webern	*	Six Pieces for Orchestra
Weelkes		I love and have my love rewarded
Weill		Three songs
Weill		Two songs
Wheeler	*	Shadow Bands
Williams	*	Liberty Fanfare
Williams	*	Olympic Fanfare and Theme
Wolf		Die Sprode
Wolf		Gretchen vor dem Andachtsbild der Mater Dolorosa
Wolf		Six songs
Wyner	*	Amadeus Billiard
Wyner	*	Il cane minore
Wyner	*	Memorial Music
Yardumian	*	Chorale Prelude
Young		Moon Night
Zemlinsky		String Quartet
Zwilich		Two songs